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Photo Bushnell, San Francisco, Cal.

ELIZABETH KENNEDY.

THE MATINEE GIRL.



There is a new and modern school in dramatic literature—a cult that promises to be the drama what Gibson is to art—the School of Dickydavism.

After reading the many and various spirited outbursts of written talk on the subject of the new play at the Savoy, one can only come to the conclusion that Dickydavism is idealism, that it makes its characters too tall socially, just as Gibson makes his men and women all right-keepers.

That was the worst flaw in the artist's work that those of us who know how things should be done could find, and now the terrible truth has been thrown in our teeth that Dickydavism means a literary languishing with the clean lines of life rather than the roses and raptures of vice as we know them in the Twentieth Century.

While stage writing, we are told, must deal with realistic things—society as we know it, with its diverse names, its scandals, its gaudies and its frivolities under the nose.

For reasons we have been thumbing at the ancient French farce except for our stages, and now there is an equally wild outbreak of indignation against the possibility of a pure plot.

Dickydavism, it seems, is a sort of hocktail that cannot that won't go on the stage. It is bad for babies, and we turn almost longingly to Clyde Fitch's horribles, derisives, snarlings and unwholesomes down in the tinfoil of reporters and the social frothings of life as we get it with our morning newspaper.

But it is something to create a new school, be it ever so banal! If it does no other good, it brightens the pages of dramatic criticism that so often show symptoms of literary dyspepsia.

What a dreadful thing it would be if plays, pictures, books, poems and all forms of creative work came out perfect—as good that there would be nothing left to complain of!

Our critics would have to fall up their fountain pens and go out and do fine, artistic, divorce and all the tragic comedies that require no great gifts of language in their receipt.

When you write of a fire you have to keep your knowledge of the classics carefully tucked in, and you can't daily to any advantage with the literature of other lands, with life, death and eternity, with everything in fact but the subject under discussion.

Hilarious criticism, that growth of recent years, really marks one of the most important epochs in American literature. It was the visible expression of the huge joke that serious criticism had become.

Serious criticism, or what was supposed to be serious criticism, is reality has never been anything much more than a one-man view of things, subject to one-man moods, indignation and snarl in its fascinations.

When the *Stop Lively* note was sounded and critics began to get funny, then it became worth while to learn the different ways in which the same play might seem to several men.

But very soon individuality of opinion became dangerous, for if Jones and Brown happened to think one way, it was hardly safe for Smith to have an entirely different opinion. He was very apt to lose his job if he persisted in thinking differently from other and perhaps higher priced critics.

This was the real cause of the birth of the Universal Damn in dramatic criticism. Nowadays, if six critics are in a theatre on a first night it requires only the uplifting of one eyebrow and the down-drooping of another to decide if ready-to-wear garlands will be unanimously placed upon the overworked head of the playwright and the players, or whether the Universal Damn will be dealt out with variations.

As a nation we are very fond of playing hob with our heroes—we don't even let our army and navy escape!

When it comes to our heroes in literature and art, it is even worse. To die young is the only way in which to get a few kind words from the critics.

They will write then of the abundant promise and hunt up reminiscences by the yard and heap graves with flowers when they are sure a young author has really passed away.

But before then no critic who is a critic will ever admit that it takes a great deal to accomplish anything that is worth while—that is worth even criticism, which flows from the pen so easily that you can buy very fair criticism now by the column, just as you may buy nails by the keg.

A week ago, when the *Taming of Helen* was produced we had an amusing airing of the cult of Dickydavism. Its adherents went mad like girls at a college football game while the unbelievers stood off in the outer dark and sniffed through their noses.

If the shouting continues between the Dickydavists and the antis this author will wake up some fine morning and find himself like Ibsen, Tolstoi or Herr Most—suffering for a cause—the cause of the cold bath and the clean collar in fiction!

The feeling in literary and dramatic circles

for and against Dickydavism is getting to be so strong that there are fights at parties about it now as though it were a Welsh rabbit that each one wants to make in his own way.

Peaceful homes are shattered, husbands and wives refuse to speak to each other across the breakfast table, loving couples are parted because they can't agree on this end.

Some declare it should be taught in the schools, while others shrug their shoulders over it as they do over Howells, Beaumont and Mendelssohn's Flying Song.

The fact that any work is as sufficiently good or so admirably had as to rouse this intellectual emotion is in itself a proof that it must be worth while.

It is difficult to attack Dickydavism from any secure standpoint. You can't say it's brassy, like Bradyism, or unwholesome, like Ibsen, or immoral, like Tolstoi, or even piffle, like Fitch.

No—but it is the drama of the cold bath and the clean collar—it is "me man" fitted with an aureole and set to music. And we will have none of it!

Yet this "me man" motif has become popular of late. Take Thomas and his *On the Quiet*, and also his *Earl of Pawtucket*! Notice how "me man" is featured and made to do things! The stage valet is becoming a hero to his man!

This seems to be the worm at the heart of the new school of Dickydavism. It pictures Art in an English waistcoat, a monocle and smart talk.

"Give us," cry the antis, "real men—men that don't talk bath or have clean collars or valets or sentiments! Give us human, throbbing life—the sort that spits and sweats and chews toothpicks. Away with these shirtwaist men, who are always doing impossibly chivalric things and taking baths."

The fact of the matter is, that the little play at the Savoy is, after the *Lord of Pawtucket*, the neatest approach to a modern, clean, really American comedy that we have seen on a stage this season.

Beautifully named as it is and crudely built in many portions, it is never bitthorng, and through it all you can read the effort that has been put into its accomplishment.

Of course a well-made play will not show this effort, but with so much trash and nonsense as we are getting in the way of plays—American plays—is not one that shows this current purpose and genuine worth more than the *Merry Haw-Haw* and the *Universal Turn Down*?

We don't require the critics, unfortunately, to make us aware of the completely absurd nature that is handed out to us in the way of play-adaptations, acknowledged and boldly appropriated plots everlasting in the same, rehashes of old material mixed with a spice of original to blind the eyes of audiences, and plays in which stage effects are made to stand for the whole thing.

Staggering through the columns of bewildering condemnation written on *The Taming of Helen* with that one feeble joke on the title of the play—such a delicious morsel of wit that we had it morning and evening like family prayer—the Matinee Girl decided that the School of Dickydavism was a reality.

Through only a few plays that visit the New York stage there runs a certain spirit expressed in the upholding of decent sentiment—or of standards of character—or chivalry in men and sweetness in women.

Such plays leave people who are crushed with life's realizations still believing somehow in the old-fashioned ideas of life that we learn from our mothers.

Such a play is the play at the Savoy, and while stage managers may laugh at the idea that the spirit of a play counts more than a realistic rainstorm or a good settee, it is just that which is lacking in our American comedies, and it is in that lack which keeps us from ever getting very near the great play that we are hoping for.

THE MATINEE GIRL.

SHAKESPEARE'S BIRTHDAY CELEBRATIONS.

Plans are making in many quarters for celebrating Shakespeare's birthday. April 23, and it seems likely that the day will be observed more widely in America this year than ever before. A number of the prominent theatrical clubs in this and other cities and many literary organizations will observe the occasion, and doubtless a number of the theatrical concern companies now on the road will mark it, as they have in seasons past, by special performances.

At the Edwin Forrest Home, the birthday will be celebrated much as it has been since the Home was opened in 1870. In his will Mr. Forrest expressly stated that the day should be one of rejoicing at "Springbrook," and every year the old players have carried out his wishes in the best manner that lay in their power. Ordinarily the programme of the day consists of the presentation of scenes from Shakespeare's plays, and a dinner by the guests and a banquet in the evening.

At the new Actors' Fund Home on Staten Island the custom of celebrating the day will be established this year—the first year in its history. Sheridan Corby, the superintendent, is busy arranging a programme which will include scenes and speeches from the Shakespeare plays, addresses and music. An invitation is extended by the old players at the Home to their professional friends to join them in the celebration, and they would be deeply gratified if their visitors would assist in the entertainment. On some future birthday Mr. Corby hopes to present one of the Shakespeare comedies on the lawn—but that project may not be realized for several years.

In New York the Shakespeare Birthday Club will have its annual dinner, and under the auspices of members of that organization the day will be observed in many American and foreign cities. It is one of the duties of the members to gather together a company of friends who are lovers of Shakespeare in whatever city they may chance to be and to establish, as far as may lie in their power, a feeling of respect for and interest in the day. Already the club has accomplished much in this direction, and it is expected that much more will be accomplished on the coming birthday.

ELIZABETH KENNEDY.

The initial season of Elizabeth Kennedy as a star in Clyde Fitch's Captain Jinks of the Horse Marines closed at Springfield O., on March 28, after thirty weeks of success during which Miss Kennedy appeared in all the large cities of the South and West and many of the East. Miss Kennedy is now negotiating for the rights of dramatization to one of the most successful novels of the past two years, and will give the same an early fall production at one of the leading theatres.

PROFESSOR TRIGGS REFUSES.

Professor Oscar Lovell Triggs has refused the offer of \$700 per week made him by Lister and Company to give a series of free lectures on Romeo and Juliet in advance of their production of that play.

A LIGHTING INVENTION.

James Finn, electrician of The Wizard of Oz company, has brought to perfection a novel invention that promises to revolutionize stage lighting. Mr. Finn's invention was tested before the Wednesday matinee performance in the presence of Stage-Manager Julian Mitchell, Fred H. Hinman and three expert electricians.

A technical description of the invention would be unintelligible to any one not thoroughly conversant with stage lighting. Briefly explained, however, it is the realization of a novel idea whereby the change of colors used on the colored lamps in the wings can be effected by the electrician at the switchboard instead of by a separate number of colored operators. When a change is made from daylight to dusk or from sunrise to sunset, it is at present accomplished by colored operators who stand with their lamps in various "colors" and slowly merge one color into another by holding a different colored slide in front of the colored lamp. This involves the labor of from six to a dozen operators in every big theatrical production. Mr. Finn's novel invention does away with this tedious labor. The chief electrician stands in the first entrance at the switchboard and can now press a button and the colors before the curtains in every division can be changed instantaneously.

The invention has cost Finn nearly \$1,000, but he has the satisfaction of knowing that it is an unqualified success. Julian Mitchell presented it such, and he says he intends to make immediate use of it.

"When I first experimented with it," said Finn yesterday, "I found that I had to use fourteen magnets and sixteen wires to a lamp. This was altogether too expensive. In fact, it would involve more expense than the cost of an operator. I have worked on the thing for nine months and succeeded in getting it down to one magnet and two wires to a lamp, which means a minimum of expense. The value of my invention consists in the fact that a stage-manager doesn't have to depend upon operators when he wants to make a change in the lights. The colors are controlled at the switchboard and by pressing a button the stage-manager or house electrician gets whatever color he wants."

THE METHODS OF SOME MANAGERS.

The return to town of the touring companies, which has just now set in, brings to light many a tale of queer managerial methods that have been employed during the season. Some new managers for districts dealing have developed, but for the most part the record is the usual one of disappearing managers and truculent and unscrupulous managers. One of the most callous schemes of the season is laid at the door of a firm of managers whose business methods have for several years been rather shady. It may be well to describe the plan as a warning to management amateurs.

The managers in question engaged a young actress of some experience last Autumn to play the leading role and he featured in one of their road companies. But for the privilege of taking this position the manager demanded from the actress a bonus of five hundred dollars! The actress, hoping to advance herself in the profession, paid the money and signed a contract which, though placing in its general tone, was when analyzed found to be entirely in favor of the managerial firm. The salary to be paid the actress was \$50 a week.

In September the company went bravely forth with the \$500 star at its head, on a tour of the one-night stands. The actress drew her salary of \$50 a week until she had drawn a total of \$450. Then the manager closed the tour. The actress found herself in the far Northwest in January, \$12 short of the amount she had paid to secure the engagement. She paid her fare back to New York—adding considerably to her deficit. The question arises: Did the managers secure enough money at the outset from other members of the company to pay salaries for the entire season? Such management must truly be profitable.

FACE TO FACE PRODUCED.

Face to Face, a melodrama in four acts and six scenes, by Percy R. Benton, was first performed on any stage at the Club Theatre, Joplin, Mo., on the afternoon of April 2. In the cast were Percy R. Benton, Frank O. Ireland, Frank Owen, Gordon Gray, Will Lindsey, James F. Mount, Oscar A. Pista, Minnie Hoffman, Emilie Woodward, and Mattie Goodrich.

BOOKS REVIEWED.

"Letters of an Actress" is a book that was sure to come. We have had anonymous letters from women of almost every other calling and station in life of late, and the only cause for wonder is that the "actress" has so long remained silent. Her letters are now made public by the grace of the Frederick A. Stokes Company, publishers—and the publishers have treated her handsomely. In the matter of letter-press and binding, The question of who the author may be is, of course, the chief interest of the book. The literary (?) washer and mauler will presently be telling with certitude that the "letters" must have been written by every known English actress, from Ellen Terry to the latest popular serio-comic person of the halls. That we may reasonably expect that "Letters of an Actress" will be included before long in the list of "the best selling books of the year."

It is hardly to be fancied that any person acquainted with book advertising in the present year of our Lord will imagine for a moment that the "Letters of an Actress" were written by an actress—despite the fact that a person, who prefers to be also anonymous, "states formally," in a prefatory note, that the writer of the letters "is an actress." As a matter of fact she may be. There are doubtless many actresses out of work who might be willing to spend a week or two in writing the drivel contained in the book for the dollars and cents that such efforts, just now, are apt to gain from a silly public.

Whoever wrote the book knows as much of the stage as any observant theatre scrub woman or stage-doorkeeper might be expected to know, and he or she has permitted himself or herself to actually set down in black and white a sufficient amount of mauldin sentiment to make the letters palatable to lovers of such "literature."

Everyone, the old morality play that has been presented in America this season by Bea Great's company of English players, has just come from the press of the new publishing house of Fox, Dunod and Company, New York. It is the first work gotten out by the firm, and it is in every particular a creditable publication. In letter-press and binding it is thoroughly and sensibly artistic. To those who have seen the play acted it will be a delight to read, in leisurely fashion, the quaint poetic lines. The book is, assuredly, one that should be on the shelves, and frequently in the hands, of every collector of dramatic literature.

"The Witchery of Sleep," by Willard Moyer, and published by Ostromoor and Company, New York, is indeed an odd book: The author has collected a marvelous amount of information about the manners and customs and the couches of sleepers in every land and in every age. He discusses upon sleep scientifically, historically and poetically—and always entertainingly. He writes of the "stuff that dreams are made of," and he gives interesting facts about the sleeping habits of various historical characters. He quotes poetry and prose bearing upon the subject of sleep, and directly turns his pen to a discussion of insomnia and its cures. The book is very handsomely illustrated with engravings of famous beds and couches of days—or rather nights—of long ago. Though the subject is a drowsy one the reader is apt to stay awake until he has finished the book. There is, it is true, a sly hint on half a dozen of the pages that a certain sort of mattress, manufactured in New York, is not desirable. But the advertisement is so cleverly hidden under the mass of entertainment matter that the reader holds no grudge against the author for his innocent trickery.

REFLECTIONS



Photo by Gilbert & Stone, Philadelphia.

Nettie Black, whose portrait appears above, is playing the part of Barone Smith, the leading role in the support of Kathryn Kidder in *An Eye for an Eye*, and has won the applause of the press and theatregoers for the excellence of her work. Miss Black has in the past achieved success in musical comedy, but is at present devoting herself to the legitimate drama.

John A. McCall, President of the New York Life Insurance Company, entertained one hundred and fifty general agents and their wives on Wednesday evening, attending with them a performance of *The Sultan of Sulu*.

Selie Davenport, on account of continued illness, was compelled to resign the leading part in *The Fatal Wedding*, which played at the West End Theatre last week, leaving the company on April 21. Miss Davenport has gone to Chautauqua for rest and recuperation.

Kingsley Benedict, who plays the role of the stable boy in *The Suburban*, was on Wednesday evening severely injured, the horse which he rode crowding against another so closely that Mr. Benedict's ankle was sprained and his knee wounded.

Lillian Weiss, a talented young amateur singer of St. Louis, has received an offer from the Basie Brothers to next season accompany that organization as soloist.

Ed Carl Hand and his wife, Violet Hillson, will this summer tour James J. Flynn's park circuit in the farce-comedy, *The Trolley Party*.

P. P. Craft, manager of Conroy and Mack's comedians, will close with the company at Johnsons, Pa., on April 15 to take the position of press agent for Indian Bill's Wild West Show.

The graduating class of the National Conservatory of Dramatic Art will give a public rehearsal at Mrs. Osborne's Playhouse on the afternoon of Friday, April 21. The graduating exercises will be held at the same place on the morning of April 21, at eleven o'clock.

Angell's comedians, said to be managed by Ed C. Nutt, are reported to be playing on the Sawtooth River and Ole Olson, and were announced to appear in Human Hearts at La Crosse, Wis., last week.

Thomas H. Burton acceptably filled Walter Jones' role in *The Chaperone* at Fort Dodge, Iowa, on April 1, Mr. Jones being unable to appear on account of throat trouble.

Daniel Jay Fliegler has published an amusing essay entitled "To Sage at Shantytown on Shakespeare."

William Clifford Dean and Mary Elizabeth Deibler were married at Albany, N. Y., on March 29.

Cori St. Aubyn, who plays the part of Kate in *'Way Down East*, recently assumed the role of Anna Moore at short notice and played it for a week, winning praise from the press for her performances.

Lisie Leigh was specially engaged to play the role of Cousin Nina in Devil's Island at the American Theatre last week, in which part she scored a success.</p

ticket holders, on which was artistically designed emblem of International good fellowship between this country and the United States.

In "Merry Well's Musical Masterpiece," the Scotch Witch had a musical masterpiece in which she was ably assisted by Ben Davies, the English tenor, and Mrs. Mary Dean. The fairly large audience in attendance was much pleased by the ability Madame Reger-Michon displayed as an enchantress. She was warmly applauded and cheered. Ben Davies was also as popular as on former visits here, while Mrs. Mary Dean won her numbers of popular success in such a way as to give Toronto a good idea of her power as an actress.

The Grand has sheltered Lewis Morrison and his co. 6-11, whose presentation of "Faust" on this occasion has proved as attractive and showed as many signs of painstaking as on former presentations in this city. The co. is a capable one, chief in which, next to the star, is, of course, the Marguerite played by Gertrude Coghill. Robert L. Lewis, Lewis Morrison, Esther Morris, Adela Farnell, Louise Headland, Esther Morris, and Leander de Groot, William Irving, George H. Hubert, Paul Muni, Julie O'Neil, and George Brewster. The Princess Chic 12-13.

On its first presentation in Toronto at the Princess Theatre 6-11, David Barron was accorded a reception worthy of the play. The part of David Barron was well taken by an actor new to this city, W. H. Tamm, whose personal worth is better than would ordinarily have been expected. Certain calls were frequent and all the players had to respond to the flattering tributes paid them. Among those worthy of notice were Dorothy Turner as Mary Stake, and Starr King Walker in the part of John Leonard. Gordon Hall Open co. 12-13.

Sir Alexander Macmillan, who is to conduct the grand musical festival in Massey Hall 12-13, will arrive in Toronto 11, and on the afternoon of that day will receive from the University of Toronto the honorary degree of Doctor of Music.

Wattie Mills, the English baritone, will appear in concert in Massey Hall 10, assisted by Edward Larcom, solo pianist, and Owen A. Sulley in musical selection.

W. R. Mantell, under the management of W. M. Shirley, will begin a during engagement at the Grand Opera House in The Dancer and the Cross May 10.

SPRINGFIELD, MASS.

Soldiers of Fortune, with Robert Moran and his well chosen co., at the Court House 4 made a hit. Starting close to the curtain and the star did excellent work. The cast included MacWilliams and Marsh Hall as Hippo Longhorn, E. W. Brandt, Wallace Hilditch, Dorothy Tenney, K. W. Morris, and Frank Confer—indeed, every one in the cast worked to make the part assigned a picture of real life and character.

There were several interesting things about "The Holy City." The co. presented it on the recommendation of Mr. John W. Gardner, the co. manager. W. H. Glavin's great Biblical drama, "The Holy City," well, it was admitted that Moran is wonderful, and in the Biblical portion, he further showed his versatility by what seems like a farce, for that actor, who plays Jesus Christ, was ill and absent. This is one of the most difficult parts any man could play, and Moran did it with great success. The play is a picture of real life and character.

Theatre Royal, under the management of W. H. Glavin, will present a during engagement at the Grand Opera House in The Dancer and the Cross May 10.

STANLEY McDAWSON BROWN.

ST. PAUL.

The Castle Square Opera co. returned to St. Paul to fill an engagement of six performances at the Metropolitan Opera House 5-11, presenting Alice Tauchman, and Martha. The co. appeared in sacred concert Sunday night 5 and delighted a large and very appreciative audience of music lovers. The St. Cecilia Mass was rendered admirably by Mr. Sherman, Miss Beaumont and Mr. Gott, assisted by the entire chorus and orchestra. Their voices were really equal to the task, and the organ, too, did its best to sustain the voices. The soloists were well chosen, and the overtures were occupied with vocal strains given in their honor.

The Weber and Fields organization will present the Big Little Princess for one night 27 at the Standard Theatre. McFadden's New York was booked for the balance of the week, but because of the preoccupation of the play in the minds of many people McFadden's has postponed the opening.

One performance of Romeo and Juliet will be given at the Providence Opera House June 4 by the recently organized Leher co. HOWARD C. RIPLEY.

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NEW ORLEANS.

Minnie Rosen made her first appearance as a star before this community, presenting Astley 5-11 to fair business. The star and co. did credit to the opening of the season. The first night of the engagement in Holy Week, especially, the slim attendance at the several theatres here. Aside from her personal attractiveness, Miss Rosen has ability and a commanding voice, all of which contributed much to her excellent portrayal of the whistful and timid maiden of the successful novel. Fannie Hartman, as Minnie Howard, made an amiable woman, and her love scenes were well done and realistic. All the other characters intelligent, well drawn, and the colonial architectural part of the comedy called for favorable comment. Joseph Jefferson 12-13.

The Greenwall Stock co. opened the last week of its engagement at the Grand Opera House 5-11, by presenting Kilianed to small attendance during the week. Raymond Whistler, who is a native from a small town, and the man of the hour, part of Phillips' company, was well received as "Walter." Thomas J. Keighley did the comedy work and made quite a hit with his German dialect and phonetics. During one of the acts Charlie Lemoine introduced a song concerning local topics, and made quite a hit. The balance of the co. maintained their usual standard of conscientious endeavor. Bijou Musical.

From Cleve, presented by a fair co., was the attraction at the Crescent Theatre 5-11, and the principals in the cast gave a certain degree of satisfaction. Bettie Carter's personality was well suited to the role of Lola Halecola, and Otto R. Thayer, as Jerome Holcombe, rendered his argument on love in a commendable manner. The Prisoner of Zenda 5-11.

The benefit featured Morris Marks, of the Grand Opera House, was a fine tribute to the popularity of the young man. The bill presented was Underwood, and the several specialty features introduced served to add to the merit and length of the performance. A crowded house was in attendance and Mr. Marks was the recipient of numerous remembrances from over the footlights.

J. MARSHALL QUINTERO.

PORTLAND, ORE.

Miss Hobbs received its premiere in this city at the Baker Theatre March 28. The critics of the press place the production in the front rank of the season's comedy successes of the popular Baker Stock co. This judgment was borne out by the material interest shown of the theatre's clientele in the way of crowded houses, which presented a general and substantial ovation, which the players received. The honors of the performance were equally distributed between Catherine Coulson in the same part, George Alton and Howard Russell as the Kingmark, and William Bernard, as Jessie. Miss Gleason was an ideal Susan Able, while Miss Headland made an excellent Mrs. Kingmark. Eddie Weston and Billie Van were an otherwise good and solid combination. Fred Moore as Captain Sands, was a "saw dog" worthy of Maryst. The costumes of the women were new, pretty and fetching.

With the presentation of "A Night Off" 11 the Baker co. will leave the theatre of its birth for a summer tour among the "caves" to visit the caves of Colorado, Colorado, and situations that were highly culling enabled the co. to prove that they were competent to meet all of the emergencies. Maurice Dwyer efficiently portrayed the quadruple roles of Weary Willie, Robert Graham, Convict 12-13, and William Woodford. Mildred Hyland was spiritied as Edith. Carrie Benbow was humorous as Susan. Edmund Scroop was capable master as James Blackadder. The Four Cohans in The Governor's Son 12-13.

Hobbs' Stock co. broke no records in its presentation to fair business, of Dora Thorne 6-11. Max von Miser, as Ronald Karis, was plaudily capable. Maud Edna Hall drifted attractively through the part of Dora Thorne, and also that of Beatrice Burke. Ethel Fuller was not at all handicapped by the dual roles of Valentine, Carrie, and Lillian Marie. Eddie Miller was a pleasing Letty, but she should be advised not to sing. Leanne Headland was warmly welcomed as Doctor Killane. The remainder of the co. were as effective as their several parts required. Tommy Shearer especially contributing his full share of comedy work. The Silver King 12-13.

The Convict's Daughter did not lack appreciative audiences at the Empire 6-11. It was was a typical comedy play and ended the "cave" to visit the caves of Colorado, Colorado, and situations that were highly culling enabled the co. to prove that they were competent to meet all of the emergencies. Maurice Dwyer efficiently portrayed the quadruple roles of Weary Willie, Robert Graham, Convict 12-13, and William Woodford. Mildred Hyland was spiritied as Edith. Carrie Benbow was humorous as Susan. Edmund Scroop was capable master as James Blackadder. The Four Cohans in The Governor's Son 12-13.

FULL HOUSE WITNESSED AND APPPLAUDED THE VILLAGE PARSON AT THE COLUMBIA 6-11. EXCELLENT STAGING AND APPROPRIATE SCENERY HAVE ADDED VALUE TO THE ILLUSIONS OF THE PLAY. THE PART OF THE REV. TOM GODLEY WAS ACTED CAPABLY BY P. HOWARD LEWIS. ESPECIALLY COMMEMORABLE WAS THE ACTING OF ALICE REEDMAN AS PETTY GODLEY. THE REV. TOM GODLEY, HENRY VANDERBACH AS BAD GORDON, AND BABY FINDLAY AS LITTLE MYRTLE. HUMAN HEARTS 12-13.

ROBERT NEIL, FOURTH CHARACTER MEMBER OF NEWARK LODGE, NO. 21, OF THE ELKS, RECEIVED AT A RECENT MEETING THE FIRST LIFE MEMBERSHIP. C. L. NELSON.

PROVIDENCE.

IN THE MUMMY AND THE HUNTING BIRD, PRESENTED 6-11 AT THE PROVIDENCE OPERA HOUSE, JOE DAVIS ScoreD AN ENTHUSIASM RECEIVED. THE AUDIENCES WERE NOT LARGE, BUT THEY WERE BRILLIANT AND APPRECIATIVE. AS SOON

AS IT OF CHARACTER WORK AS HAS BEEN SEEN LATE IN MANY A DAY WAS BY IDEAL PERSONAGES, WHO GAVE AN ENTITLED PRIZE FOR THE INTERPRETATION OF THE CO. OF THE REV. GEORGE STONE, GERTRUDE MICHON, LEWIS GILBERT, AND MARGARET DAVIS WERE EXCELLENT IN THEIR RESPECTIVE PARTS.

Keller occupied this house for the balance of the week, opening 9 in his clever and mysterious entertainment to a good house. Mrs. Langtry in Madeline 12-13.

OF THE MANY PLEASING PLAYS SEEN AT THE BOSTON THEATRE THIS WEEK, THE ONE WHICH HAS GAINED BETTER SATISFACTION THAN THE MAMMA'S BOY IS 6-11. OF COURSES, ROSE MARY COUGHLIN AS ALICE OF OLD VINCENNES WAS SEEEN, AND HER CLEVER WORK IS JUST AS SHINING AS EVER.

THE SUPPORT IS OF THE BEST. THERE ARE 12-13.

JOE WALKER, IN HIS NEW PLAY, THE FREDERIC, APPEARED BEFORE IMPERIAL PATRONS 6-11 AND WAS WARMLY WELL-COINED. MR. WALKER, IN HIS WELL-KNOWN INTERPRETATION OF THE FREDERIC, MADE A HIT OF LARGE PROPORTIONS. THE FREDERIC, 6-11, IS A CLEVER MUSIC AND ENTERTAINMENT. GENEVIEVE, A MUSICAL WORK, WAS ALSO SEEN. GERTUDE MICHON, LEWIS GILBERT, AND MARGARET DAVIS WERE EXCELLENT IN THEIR RESPECTIVE PARTS.

THE PART HAD AN AMERICAN GENTLEMAN 6-11, AND IT RECEIVED A GOOD PRESENTATION AT THE BASIS OF PALMER HALL. KATHARINE ROTH, AND A CAPABLE CO. OF GENEVIEVE 12-13.

AN EFFORT TO BEGIN MADE IN THIS CITY TO GIVE A BOSTONIAN "BOSTONIAN WORK" 12-13, FOR THE ACTORS' BENEFITS TO BE HELD IN THE WEST.

CAPTION'S BAND GAVE AN ENTHUSIASM CONCERT TO A GOOD HOUSE AT THE BOSTON THEATRE 8. AGAIN THE SPECTATORS WERE BIG. ARTHUR NEALIN, THE BAND PADEREWICZ; JULIA R. KEATING, AND THE G. CHILL.

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THE BROOKLYN STAGE.

Robert Brown in *Soldiers of Fortune* proved attractive to large audiences at the Ambition. Mr. Brown appeared as Robert Clay and was well suited to the part of the manly civil engineer. In the cast were Blanche Hall, Dorothy Tennant, Wallace McFadden, Richard Harding, Fraser Coulter, Mackay Harlan, Dorothy Denney, Ira A. Hard, Edwin Brandt, Harry Hartwick, E. W. Morrison, and Byron Ogleby. The current bill is "Way Down Yonder."

Douglas Thompson reached the Folly, where he appeared as Justice Whitcomb in *The Old Home-coming*, this being his second Brooklyn appearance this season. McFadden's Bow of Folly is the present offering.

The Imperial Burlesquers held forth at the Comedy, presenting excellent entertainment along with a lively program entitled *A Fair of Sports*.

McFadden's Bow of Folly appealed to large houses at the Grand Opera House. In the cast were Arthur Whistler, Harry Cradall, May Doherty, Miss Philips, William Patton, W. H. Mack, Harry Kilian, Jerry Sullivan, James Brady, Little Hart, Miss Baker, and Mandie Dearborn. Foxy Grindis is the present attraction.

Stuart Holmes in *The Comedy of Errors* played to good houses at the Montauk.

Casper Jack, with Willis Granger in the title-role, was the bill at the Novelty, where it was received with great favor.

Bert Lyons proved as popular as ever at the Park, where Laura Biggar was cast as Lady Isobel. Willard Bowman, Edward Emery, Calvin Thorne, Fred Lane, Madge Whyte, Blanch Clarke, and Leslie R. Masters were well cast.

Sam T. Jack's Burlesque company was the hit at the Star.

HAROLD HUGH.

THE STOCK COMPANIES.

A dramatization of Quilda's "Motha," by J. Sidney Macy and Lois Morrison, was the Holy Week offering of Mrs. Spooner's Stock company at the Bijou Theatre. Good sized audiences attended and freely showed appreciation of the exceptionally good work done by the company in the play. The production was excellent and every person in the cast was seen to advantage. Edna May Spooner as Vera Herbert and Cecilia Spooner as Fuschia Leach were both well suited to their parts. Augustus Phillips gave a creditable portrayal of the Marquis Correze. Robert Banham as Lord Bangor, Harold Kennedy as Frank, Duke of Null; Hal Clarendon as Zouroff, Ben F. Wilson as Lord Jura, Frank Lindon as the Marquis De Lesterel, W. L. West as Colonel Rochefort, Olive Grove as Lady Dolly Vanderdecken, Beta Villiers as Lady Stont, Jessie McAlister as Nadine, and Cora Moran as Jeanne were all good. Edna May Spooner, Cecilia Spooner, and Harold Kennedy gave specialties during the play that met with favor. A Bunch of Keys is the present bill.

Corse Payton appeared as Bob Acres in *The Rivals*, supported by his Lee Avenue Theatre Stock company, last week. Very good audiences attended and were vociferous in their expression of approval. George Hoey was seen as Sir Anthony Absolute, Kirk Brown as Captain Absolute, Claude Payton as Faulkland, Charles Barringer as Sir Lucius O'Trigger, Barton Williams as David, Johnnie Hoey as Fag, Charles McCready as Thomas, Una Abell Brinker as Lydia Languish, Sadie Radcliffe as Mrs. Malaprop, Marie Cassiere as Julia, and Clara Austin as Lucy. The play was put on with the good taste usual at this house. This week, Myles Aron.

Hazel Kirke was Mr. Payton's offering at the Fulton Street Theatre, where the well filled houses were entertained by Etta Reed Payton in the title-role, Walter Wilson as Dunstan Kirke, Joseph W. Girard as Squire Rodney, Franklin Munro as Arthur Carrington, Richard P. Crolius as Pittacus Green, Harold R. Chase as Met. D. J. Sullivan as Barney O'Flynn, Peter M. Lang as Joe, Edward V. Lasher as Dan, Grace Fox as Lady Carrington, Ethel Clifton as Dolly Dutson, and Dora Lombard as Mercy Kirke. In point of scenic environment and costuming the play was expertly presented. The present bill is Romeo and Juliet.

Tom Nights in a Barroom was played by Mr. Phillips' Lyceum Stock company before good audiences last week. William C. Holden was an excellent Joe Morgan, his make-up being especially effective. Emma Bell made the most of the trying part of Mrs. Morgan. The others were passing, including Alice Warren as Mrs. Slade, Jessie West as Melita Cartwright, Gladys Rockwell as Mary Morgan, Charles Herbert as Mr. Romaine, John P. Curley as Sample Switchell, Frank Bass as Simon Slade, Joseph J. De Grasso as Harvey Green, Henry P. Keen as Frank Slade, and Gus De Vere as Willie Hammond. This week, *Lost in the Desert* in the play, with its band of Arabs, camels, horses and unique scenic environment.

CALDER JOHNSTON.

The fourth and last week of Marie Wainwright's engagement at the Columbia was devoted to a revival of *Camille*, in which the star did excellent work, winning much applause. The stock company rendered good support. Sidney Toler as Armand played with feeling and sincerity. Kate Jepson's Madame Prudence was very good indeed. E. L. Snader as the Count de Varville and George Martin as Gaston were also good. The play was well put on and the stage management was praiseworthy. This week Howard Kyle appears in *Nathan Hale*, supported by the stock company.

M.C.L.

Holy Week materially affected the business at the Gotham last week, as with an attractive play, Don Caesar de Bassan, and Darrel Vinton, as stock star, only fair houses were recorded. Mr. Vinton had been seen here on two previous occasions this season when he played D'Artagnan and Monte Cristo. As the easy going and reckless Don Caesar de Bassan Mr. Vinton cemented his former friendships and displayed excellent ability and conscientious study, his every movement breathing the character. Walter Chester acted King Charles II with proper ardor and intensity, having good and bad moments in the role of Don José. His enunciation was particularly at fault. Harry MacDonald was a capital Marquis de la Rotundo and won laughs without resorting to burlesque methods. Carolyn Franklin looked Maritana and played her pleasingly. Emma De Castro made a hit as the boy, Lazarillo, and Rose Watson proved very amusing as the Marchioness de la Rotundo. Satisfactory performances were given by Robert MacVeagh as the Judge and Otto Hoffman as an Alcaide. Blue Jeans, with its buzz saw, is slated for the current week.

J. H. G.

VAUDEVILLE.

Last week Hyde and Behman offered the Morton and Lottie Gilson for the features. There were only three of the Mortons working, but Lila took her mother's place when she was needed and made a hit. For the rest, their work was even better than usual. Lottie Gilson was entertaining in her songs but did not score her usual hit. William H. Murphy and Blanche Nichols presented *The Bifurcated Girl* and were a laughing hit. This sketch seems to improve steadily, for it continues to be a greater success than ever. Stephen Grafton, ably supported, was seen in *Locked Out* at 3 A.M., and greatly pleased. It is a dainty little bit and the comedy situations are cleverly worked up. Cushman, Holcombe and Curtis in their old sketch won recognition, as did also Hill and Whitaker in some ideal singing work. Flood Brothers in pantomime acrobatic work were good. Burton and Brooks pleased in their funny talk and song. Tim Cronin was good in burlesque imitations. This week Robert Hilliard, Elenore Sisters, Eva Mudge, Ameta, Clarice Vance, Dolan and Lenhardt, Brown and Nevaro, and the Lamonts.

Last week at the Orpheum *The Girl with the Auburn Hair* was the feature act. She was most heartily welcomed. The scenery and light effects used were superb and lent a general air of deep impressiveness to her delightful rendition of the religious selections. Ned Wayburn's Jockey Club played their second week's engagement and were more pleasing than before. Joseph Maxwell and his frenetic quartette proved as delightfully entertaining as before. They are using some new selections which were appreciated. Winchell Smith and company presented their new skit, *A Friend in Need*. It was well received and its

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For the Hair and the Lack of Hair. Absolutely Pure and O-So-Good

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Our Physicians will show you under the microscope the germ; you never knew about—the cause germ that causes all the trouble of the individual hair root.

The Cranitonic Corporation are the only manufacturers of a hair and scalp preparation in the world that maintains a MEDICAL DEPARTMENT where diseases of the hair and scalp are treated by specialists—regularly graduated and licensed Physicians—who devote their entire time and energies to this subject. Surely this fact should appeal to every thinking person.

Kindly Call on us or Send by Mail a few hairs pulled from the head, or a sample from the daily combings, for microscopic examination, and our Medical Department will Diagnose your case and Give or Send you by mail a full Report, free. Office Hours, 9 to 5. Consultation, Microscopic Examination and Diagnosis ABSOLUTELY FREE.

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No "Shake"

It's Pure and O-So-Good

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Apr. 26, 27, 28, May 1, 2.

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I, LOURDAINE ROLLIS, am the sole proprietor, stage and studio, of JACOB'S THEATRE, Elizabeth, New Jersey. No one controls the rights but myself. Any one who produces my play, or allows it to be produced except through me or my agents, will be prosecuted to the fullest extent of the law.

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Frank Gillmore, and George Favoretto in the cast. *The Fatal Wedding* is the attraction at the Holiday Street Theatre this week. It is presented by a competent company and is effectively staged. The Harry Gow, with Joseph Murphy, is in the orchestra.

The Two Orphans was presented at Convention Hall by the McGill and Shulman Stock company. Gertrude Chapman was seen in Kate Claxton's old role of Louise, and Lawrence McGill played the leading part. The latter half of the week will be devoted to a presentation of *The Senator's Daughter*. The plays selected for next week are *Camille* and *Prince Otto*.

Nordica, De Reszke, and Duva, together with the Metropolitan Opera House Orchestra, will be heard at Music Hall May 1.

A Baldwin Stinson is spending this week in Baltimore. Mr. Stinson is a Baltimorean and has a legion of friends in our city.

The Music Hall popular concerts, with Victor Herbert and his well-known orchestra, will begin May 1.

George Favoretto will make two productions of new plays this season, the first being *The Favor of the Queen*, the prize winning play which is to open early in the season at Ford's Grand Opera House, with Percy Herkell and Frank Gillmore in the cast. The second will be *Sunlit Space*, a play of Georgia, written by a Georgian. In this play George Herkell will have the leading role.

Kyrie Bellon and the members of his company attended the performance of *A Little Princess* at the Academy of Music Thursday matinee.

William Lawrence, one of the leading members of the McGill and Shulman Stock company, now playing at Convention Hall, will star next year as Pa Caldwell in Utah, the Mormon play which was seen at Convention Hall last week.

Frederick C. Schenberger and George W. Irvin have leased from James L. Kernan for the coming season Hollywood Park, which was thrown open yesterday for the reception of guests. The casino has been remodeled and greatly improved. Vandeville attractions will be presented during the summer.

Kyrie Bellon gave a number of interesting interviews to our local newspapers during his engagement at Ford's Grand Opera House last week. One of these was on the art of fencing, and it proved very entertaining.

HANOT RUTLEDGE.

ST. LOUIS.

Mary Manning Warmly Welcomed—Lulu Glaser—News Jottings.

(Special to The Mirror.)

ST. LOUIS, April 13.

That charming actress, Mary Manning, who is ever welcome to St. Louis, returned to the Olympic this evening, this time presenting *The Subterranean of Caroline*. Miss Manning was enthusiastically received by a large and fashionable audience, and her new play was followed with intense interest. The supporting company, headed by Arthur Byron, contained Amy Ricard, Anna Roth, Rosa Cooke, Mrs. Whiffen, John G. Seville, and H. Hazard Short. Julia Marlowe will follow.

Lulu Glaser, after being booked for the century two or three times during the past two seasons, finally made her appearance this evening in Dolly Varden. Miss Glaser has not been in St. Louis for several years, and the large audience this evening welcomed her return in a hospitable manner.

The Brothers Byrne are in town with the old favorite, Eight Bells, which brought out large audiences of old friends at the Grand Sunday afternoon and night. *The Wrong Mr. Wright* underlined.

Manager Russell has for his Imperial offering this week *A Ruined Life*, with Ethel Creasy featured. Sam Morris, in *The Fiddler's Claim*, next week.

Pennsylvania is the Havlin bill. For Her Children's Sake follows.

Grace Van Studdiford returned the latter part of last week from Washington, D. C., to remain at her new summer home in St. Louis County, until the beginning of her engagement under Florence Ziegfeld. Mrs. Van Studdiford resigned from The Bostonians April 4.

The Apollo Club has postponed its last concert of the season to April 21, at the Odeon. The soloists at this concert will be Mile. Eddie de Lasson and Hugo Heermann. The event promises to be the most fashionable of the waning season.

Holy Week and warm weather had quite an appreciable effect upon the theatres last week, but in spite of these two drawbacks Ethel Barrymore at the Olympic did a better business this season than on her first visit as a star.

Tim Murphy suffered most from the Holy Week quietness, but all the theatres were more or less affected.

A musical event of the season is the concert to be given on May 11, by representative stars of the concert stage. It will bring to St. Louis Lillian Nordica, Edouard de Reszke, and John S. Dunn.

R. Kronberg, who has represented the Grau company on its tour, is in St. Louis arranging for the appearance of this trio of musical celebrities.

The Choral-Symphony Society announces that, owing to the inability of Guyana Miles to come to St. Louis, the date of "Golden Legend" concert, the last of the Choral-Symphony season, has been changed from Thursday, April 16, to Tuesday, April 14, and that W. A. Howland will sing in the place of Mr. Miles.

J. A. MORROW.

CINCINNATI.

Ethel Barrymore Appears—Buhler Stock Company—News Items.

(Special to The Mirror.)

CINCINNATI, April 18.

Holy Week did not have as bad an effect as usual upon local theatricals, and every attraction in town enjoyed a fairly prosperous sojourn here.

Ethel Barrymore is the Easter week offering at the Grand, where she was welcomed to-night by a large and friendly audience, which enjoyed the double bill of Carrots and A Country Mouse. The star had excellent support from Bruce McRae, Harry Davenport, Arthur Elliot, George W. Howard, James Kearny, Fanny Addison Pitt, Gertrude Chapman, and Adelaide Prince. N. C. Goodwin and Maxine Elliott, in *The Altar of Friendship*, 20. Mahalia Gilman 27.

Foxy Quiller, which was never given here at high prices, had its local opening at the Walnut yesterday, and pleased an exceedingly large audience in the evening. Richard Goldin was admirable as the Detective, and had good support from Rosemary Glenn, Adolph Zink, Edna Branson, Emily Baker, Marie Christie, Melville Collier, W. J. Conley, Bergh Morrison, and Henry Leone.

Sophie is this week's attraction at the Lyceum, with Bertram Howard and John A. Preston in the leading roles.

Not Guilty is being played at Heuck's by a company which fully meets every requirement.

Max Elser's benefit drew out a large audience last night at the German theatre. *Einer von Unsere Leut* was the play, and it proved a most acceptable vehicle for the display of the talents of the company.

The annual stock season at Heuck's will again be under the personal direction of Richard Buhler. The opening will be May 3, with Tolstoy's *Resurrection*. In addition to Seima Herman and Mr. Buhler the company will include Gertrude Dalton, Louis Ondorf, Mrs. H. Simon, Florence Leslie, Primrose Benson, Frances Phelps, Herbert Prior, Charles McDonald, Horace Vinton, Lee Sterrett, James Hester, Richard Stone, and Jack Ryan.

All of our theatres will be open this year much later than usual. The Grand will not open before May 25, and several others will keep it company. It is doubtful a wise move from the manager's standpoint.

H. A. BURROS.

THE DEATH OF HILLARY BELL.

Hillary Bell, the dramatic and musical critic of the New York Press, died suddenly of heart disease on the afternoon of last Thursday, April 9.

During the earlier part of the day he was, to all appearances, in good health, and he remained at his desk until about five o'clock. From his office he went to the Mission of Our Lady of the Rosary at the Battery for the purpose of engaging a house servant. He completed this business, and in company with Father Henry, of the Mission, he walked across to the Barge Office to secure the luggage of his new employee. Hardly had he entered the building when a sudden weakness overcame him, and ten minutes later he was dead. An ambulance was summoned from the Hudson Street Hospital. The surgeon in charge, after making an examination, stated that Mr. Bell had perished of valvular disease of the heart.

In the artistic life of New York Mr. Bell was a prominent figure for nearly twenty-five years. He was versatile, expressing his artistic ideas and emotions through various mediums. He was a writer of prose and verse, a painter and a musician. He was most widely known, however, as a dramatic critic and a writer upon dramatic subjects. His work both with the pen and the brush was characterized by sentiment and emotion. He was governed by his heart rather than his head. In this lay the charm of his writings, and was at the same time responsible for whatever errors he made as a critic. He was, to a degree, an idealist. Another characteristic of the man—and an admirable one—was his love of pure literary style. It became almost a passion with him. He was familiar with the works of all the great English stylists, and he modeled every line that he wrote in emulation of them. He was, indeed, a graceful writer, and by example he exerted a good influence upon the less careful dramatic reviewers of the day.

As a painter Mr. Bell devoted himself almost entirely to portraits. He attained a considerable success in this province of art, and the work of his hands is to be found in a number of important public and private galleries. His most notable picture is a portrait of Ada Rehan in the character of Katherine in *The Taming of the Shrew*, that long hung in the lobby of Daly's Theatre and that was later presented by Augustus Daly to the Shakespeare Memorial at Stratford-on-Avon. During his latter years Mr. Bell regarded his painting as merely a diversion, though as a matter of truth the fruits of his

of which he afterward became the editor. Twelve years ago he decided to abandon painting as a profession and to make dramatic criticism his serious work. An article that he wrote shortly afterward upon Richard Mansfield's impersonation of Nero led to his engagement with the Press, and he remained a member of the staff of that paper almost without interruption until the time of his death.

A few years ago Mr. Bell turned his hand to playwriting, but in that line of endeavor he met with but meager success. In collaboration with Ramsey Morris he wrote a modern drama entitled *A Social Trust*, that was presented in San Francisco in August, 1896, by the T. Daniel Frawley company. While the play was favorably criticized by several of the local dramatic reviewers it did not win popular favor.

In 1888 Mr. Bell married Miss Rita Ireland, of New York, who survives him. When the news of her husband's death was brought to her she suffered a collapse, and for a time it was feared that she might not recover from the shock. Both Mr. and Mrs. Bell were communicants of the Church of the Heavenly Rest, of which the Rev. Dr. Parker Morgan is the rector.

The funeral services were most impressive, and were attended by a large assemblage of men and women prominent in the artistic and literary world. The interior of the church was beautified by the Easter array of flowers. The Rev. Dr. Morgan officiated, and the full vested choir of the church took part in the ceremony. A large delegation from the Press Club and representatives of other societies and clubs were in attendance.

SAID TO THE MIRROR.

MRS. MARSH B. RICHARDSON: "I wish to contradict a statement to the effect that my husband, Albert De Lancey Richardson, who died in Buffalo on March 16, was buried by the Actors' Fund. This is not so, for I myself paid the entire expense incurred."

C. L. NELSON: "Philip A. Gifford and William J. M. Kierman, and not Ralph A. Gifford and J. J. McKenna, are collaborating in the farcical comedy entitled *Papa's Lodge Night*."

J. N. BACKWITZ, Owosso, Mich.: "Owosso, a modern city of 12,000, boasting with outlying electric lines, is without a playhouse of any description. The only place used for such a purpose was closed last Fall by the fire warden."

SAID TO THE MIRROR.

A NEW HARRIGAN PLAY.



Edward Harrigan, the veteran actor, playwright, manager and stage director, has signed contracts with Liebler and Company. Mr. Harrigan has written a new play in his old vein that will be produced by Liebler and Company the first week in December in some city outside of New York, probably in Boston, with the intention of entering New York about January 15. Mr. Harrigan's contract with Liebler and Company is for a series of years. The new play is a four-act comedy, located on the East Side, the locale of all the most successful of the Harrigan plays, and is redolent of that atmosphere. Negotiations are already under way for securing as many as possible of the more famous of the old Harrigan comedies, and the music has been written by Dave and George Brahm. The organization will be large and the production will be on an unusual scale. The play will be staged by Mr. Harrigan, and all rehearsals will be conducted by him.

CECIL SPOONER TO RESUME.

Cecil Spooner will resume her starring venture in Frances Aymer Matthews' play, *My Lady Pagan Goes to Town*, at the Newark Theatre, Newark, N. J., on April 27, appearing at that house for the week. The company will begin rehearsals on the 19th, the cast being made up of about the same people who appeared in Miss Spooner's support at the Amphion Theatre, Brooklyn, some weeks ago. From Newark the play is to be brought over to New York, probably at the Herald Square Theatre, although this point has not as yet been definitely decided upon.

PASSION PLAY GIVEN IN ITALIAN.

A Passion Play in Italian was given in Chicago on April 5 at the North Side Temple Hall by the Philippi Orioles Club. The life of Jesus was portrayed from his entrance into Jerusalem until the resurrection, and nearly thirty Biblical characters were introduced. The character of Jesus was portrayed by Christ Grasiano, that of Mary by Louisa Moscarelli, Sofia Giovannini was Mary of Magdala, and Luigi Bivona was Pontius Pilate. The audience was composed almost entirely of Italians.

Gossip.

Lillian Andrews sailed on the *Dentachland* April 9 and will visit her home at Plymouth, England. Miss Andrews' vacation is for three months. She has been re-engaged for her fifth season with the James Neill company.

Violet Dale, whose Dorothy Gray was one of the hits of The Liberty Belles, returned to the city last week.

George W. Harding and Emma F. Tunstall, members of A Hot Old Time company, were married at Rochester, N. Y., on March 30.

The Stanhope-Whetstone Dramatic School will give its final matinee of the season at the Madison Square Theatre on May 17. The programme will consist of an abridged version of *The Iron Master*, a one-act play entitled *Six Cups of Chocolate*, by Edith V. Matthews, and a play by Edward Rose and A. J. Garraway entitled *The Marble Arch*.

William R. Randall, of The Cross Roads company, and Mayme Bryant were married on April 9 at the Forty-second Street Baptist Church.

Blanche Ross, who has been playing leading roles with the F. N. Durkee company, is resting at her home in Detroit.

Ethel Jordan, who was recently ill at Moline, Ill., is convalescing at her home in Indianapolis, where she will spend the summer.

Eva Mountford, it is announced, will next season be starred in George Samuels in *Rimer Grandin's* play, *When Her Soul Speaks*.

William H. Ferris assumed the leading role of *The Sign of the Cross* at the New Star Theatre recently during the illness of George Reed.

Nellie Dunbar has been engaged for a leading role in *A Human Slave*, which will be produced early next season.

Willis E. Buyer, manager for Daniel Sully, is in New York, arranging for next season's opening of *The Old Mill Stream*, which will occur at Waterbury, Conn., on Sept. 1.

Lillian Lancaster, leading woman of Miss to Man, was taken seriously ill in Montgomery, V. I., last week. With less than two hours' delay Marguerite Ray played Miss Lancaster's part according to an emphatic request. As Miss Lancaster's illness is serious, Miss Ray will continue in the part of Miss for the rest of the season.

Margaret McKinney was unable to resume her role with the Castle Square company last week, and it is now feared that her illness will keep her from the cast until April 26, when the company will open in Philadelphia.

Charles H. Yale's Everlasting Devil's Auction company last week began a Canadian tour which will be followed by a tour of New England.

The Al. H. Wilson company, under the direction of Charles H. Yale and Sidney E. Ellis, last week began a tour of the Northwest which will last until late in June.

Ruth and Weber's Power of the Cross, with Garland Geddes, will close at Newark, N. J., on May 25. The same management will next season star Mr. Geddes over the Stair and Havlin circuit.

Williams and Walker and their company, it is announced, will the latter part of April go to London to present *In Dahomey* at the Shaftesbury Theatre.

Victor Morley has been elected a member of the Greenroom Club.

Helen Du Pont, formerly a member of The Belle of New York company that played in London, will return this week to England to fulfil provincial engagements.

Mrs. J. E. Dodson (Annie Irish) will sail on the *Ondine* on April 24 for England for a brief holiday.

Horace Lewis and his company spent yesterday (Monday) in New York, having laid off for two nights. The company will resume on Wednesday night in *A Poor Relation*, and will continue until the end of the season, comprising a tour of thirty-five weeks.

OBITUARY.

Mrs. Maud B. King, the wife of Hal King, the actor, died at her home, 211 Bowery, N. Y., on April 12, of heart failure. Mrs. King was aged 60 years, and an actress, but she had been absent from the stage for many years and had a wide circle of friends in the theatrical world.

THE USHER



Howard Paul sends me an interesting note about a friend of his who spent an hour with Victoria Sardou in Paris recently. The dramatist, apropos of his new play, *Dante*, expressed vexation with Sir Henry Irving for substituting a cardinal for Pope Clement V, whom Dante will revile for the crimes of the papacy and who will pardon the intended victim doomed to the stake. Sardou expressed the opinion that this conversion of an historical pope into a more or less imaginary cardinal rather spoils the ending of his play.

"I half feel as though I ought not to be troubled to go to London to see a mere cardinal," said he petulantly.

Sardou was greatly amused on having read in an English journal that Boccaccio and other poets would appear in the burning pits of Drury Lane in lieu of popes.

"Poor Boccaccio! He was eight years old when Dante died," exclaimed the dramatist. "How ignorant some of these journalists are!"

The explanation is that one of the cardinals to be seen in the inferno at Drury Lane is a certain Boccalini—not Boccaccio—so Sardou's annoyance had its origin in a typographical blunder.

He has never seen Irving on the stage, but he will probably visit London early in May for a day or two. He has an exaggerated dread of the trip across the Channel.

◆

Hillary Bell's tragic death last Thursday shocked his friends, none of whom even suspected that he was not in vigorous health. Overwork, according to his physician, caused the heart affection that brought such a sudden end to his activities.

While Mr. Bell's aggressive course as a journalist created enemies, he had also many friends, while thousands of readers of the *Press* relished his entertaining comments on theatrical matters from day to day.

Not many months ago members of the Theatrical Trust, unable to influence Mr. Bell's independent attitude as a critic, adopted a policy of open hostility toward him. The outward and visible sign of this was the exclusion of the *Press* critic on first nights from their various theatres.

This personal experience opened Mr. Bell's eyes to the peculiar character of the Trust, and gave him a practical idea of its conception of the relationship between dramatic critics and theatrical managers. He investigated and acted. For weeks the Trust suffered the biting prods of his caustic pen.

◆

The paragraph in *The Mirror* last week regarding John Ernest McCann's experience as a contributor to *Leslie's* has given the impression to the editor of *Leslie's Weekly* that his publication was meant. The *Leslie's* referred to was *Leslie's Monthly*.

◆

The coalition of the Theatrical Business Men's Club with the Greenroom Club will undoubtedly strengthen the latter organization, while the withdrawal from the field of the T. B. M. C. in this manner solves the difficult problems that have confronted that organization since its formation. The Business Men's Club has been run practically by members of the Trust. Although it is supposed to be an organization of business men, its business has not been successful. Apparently the dominating interest in the club has found its inexperience in matters of social organization an insurmountable barrier to progress.

◆

The feat of writing some sort of a play in seven hours is not incredible, but the fact that a number of daily newspapers on Sunday seriously published the account of such a press agent's fancy is a greater source of wonder. We have all seen plays that it would be possible to believe had had but seven hours' spent upon their composition, but we all know that no typewriter is expert enough to take the direct dictation on a machine of 120 or 130 pages of manuscript in that space of time.

◆

Ellen Terry's son, Gordon Craig, has brought up an interesting subject for discussion in a recent article published in London. He thinks that the expenses of the theatre will have to be reduced, or lavish and costly productions must be discarded and the salaries of leading actors cut down.

He refers to the fact that there are actors now getting one hundred pounds a week and others who must be content with less than two pounds a week. He suggests that expensive actors should be dispensed with and "extra" people be trained to take more important parts.

Undoubtedly there is a great disparity in

the scale of actors' salaries, not only in England, but in this country. That is one of the reasons why acting as a profession has become more and more strenuous for the rank and file. Salaries are either too large or too small. There seems to be little middle ground, for the simple reason that managers having to pay inflated salaries to the principal actors are compelled to economize in the direction of the minor people.

Actors who draw large salaries reason with considerable truth that they demand no more than they can get; but whether they get more than they are worth is another question. The ensemble acting in our companies would unquestionably be of a higher grade if a more equitable scale of salaries prevailed.

◆

The four or five theatres in New York that have current successes suffered less during the Lenten period from the falling off in business than is usual. Indeed, in two or three cases on Good Friday night the capacity of these theatres was tested to the utmost.

◆

An advertisement of Julius Cahn's "New England Circuit" contains several misleading statements. His list of the alleged theatres of this circuit bears the caption "The Only Theatres in the Leading Cities of New England."

To begin with, many of the leading cities are omitted from the list, and the theatres named elsewhere are not the only theatres in most cases. For example, in North Adams there is the Empire Theatre, as well as the Richmond Theatre; in Lewiston there is the Music Hall, as well as the Lewiston Theatre; in Pittsfield there is the Academy of Music, as well as the new Pittsfield Theatre.

The advertisement says further that "all bookings must be made through Julius Cahn," but of the sixteen theatres mentioned those in New London, Norwich, Putnam and Bath book independently. Cahn has tried hard to create a little syndicate of his own down East, but thus far he has failed in the attempt.

FOUR COHANS IN NEW FARCE.

The Four Cohans produced a new farce, called *Running for Office*, by George M. Cohan, at Utica, N. Y., on April 6, and according to report it made a decided hit. Josephine Cohan, who has been in retirement for six months, returned to the company. The new piece will be shown in this city on April 27 at the Fourteenth Street Theatre. The original cast was as follows: John Tiger, Jerry J. Cohan; Mrs. John Tiger, Helen F. Cohan; Madeline Tiger, Josephine Cohan; Augustus Wright, George M. Cohan; Andrew Riley, James H. Manning; Sam Gayland, William Keogh; Peter Fincham, Peter E. Mandell; Herman Heighberger, Jo Smith Marsha; Franklin Fisher, M. J. Sullivan; Dan Timmons, Hugh Mack; Bolivar Bixby, John Kaufman; Captain Hicks, William Forrest; Gertrude Gayland, Ethel Levy; Susie Sprigging, Gertrude Rutledge; Mary, Florence Little; Minerva Chase, Millie Newell; Gracie Earl, Rosella Rhodes.

ACTRESS BITTEN BY A DOG.

Ethel Browning, the ingenue of the Players' Stock company, while playing recently at the Bush Temple Theatre, Chicago, was severely bitten by a St. Bernard dog, which, as she stooped to pet it, seized her by the arm. Several very severe wounds were inflicted, but in spite of this Miss Browning insisted on playing her part to the end.

PAULA EDWARDES TO STAR.

Paula Edwards has signed contracts with the Shuberts whereby that firm will next season star her in *Wimborne Minster*, a new musical comedy by Paulton and Jakobowsky, the author and composer of *Ermine*.

THEATRICAL CLUBS CONSOLIDATE.

The Theatrical Business Men's Club has consolidated with the Green-room Club, both clubs to use the house of the latter at 130 West Forty-seventh Street.

NEW THEATRES AND IMPROVEMENTS.

The inaugural opening of the New Jefferson Theatre, at Hamilton, Ohio, occurred March 31, when Jefferson de Angels presented The Emerald Isle before the largest and most fashionable audience ever seen in the city. Warren Gard made an eloquent dedicatory address before the rising of the curtain. The house is modern in every respect and contains fourteen boxes and has a seating capacity of 1,500. The color scheme is emerald red and light green, with trimmings of ivory and gold. The stage is 45 x 70 feet, with an opening 37 x 35 feet. Tom A. Smith is the manager; F. M. Heck, treasurer; Clifford Cobaugh, representative. The house was built by George H. Johnston.

W. D. Stratton, the owner of the Casino Theatre at Middletown, N. Y., will remodel that house, making it larger and improving it in every respect. O. K. Hathaway, manager of the house, has secured a ten year lease of the theatre and will continue the same policy as heretofore.

The new Columbia Theatre, which a number of Pittsburgh and Terre Haute capitalists are to build at the latter city, will be erected at a cost of \$100,000. The house will be of the most modern and approved plan, will have a seating capacity of 2,000, and will be one of the finest theatres west of Pittsburgh. It will open on Sept. 15, and will play only first-class attractions.

The Casino, undergoing construction at Ponce de Leon Spring, about two miles out from Atlanta, Ga., will be opened about May 15. The seating capacity is 15,000. Other sources of amusement at the park will be Cave of the Winds, Shoot the Chutes, Carrousel, House of Trouble, launches on lake, daily band concerts, etc. Concessions to be managed by Wells-Dunne-Harlan co. Henry De Give will be resident manager of Casino. J. G. Roosman, lessee, has associated with him William Sharp, who will manage the resort.

Nelson Roberts, who is interested in the Auditorium which is being built at Seventh Avenue and 126th Street, has announced that another new theatre will be erected on Forty-second Street, next to the American. It is further stated that the new house, which Mr. Roberts will manage, will be filled by a stock company.

The new Summer theatre for Paducah, Ky., the Casino, is nearing completion and will be in shape to open the season May 15. Manager James E. English, of the Kentucky, has taken the management, and the coming season promises to go with a rush. The theatre is being built in Wallace Park and is modeled after the Kentucky in regard to stage and seating arrangements, and will have a seating capacity for 1,500.

The Empire Theatre, it is announced, will this summer be remodeled, its interior being radically changed. The sum of \$100,000, it is said, will be expended upon these improvements.

Undoubtedly there is a great disparity in

A LECTURE ON BALZAC.

Frances Hardin Ross closed her course of lectures at French Institute on April 2 with an instructive lecture on "The Art of Book-making: Its Evolution," tracing the history from the earliest time down to its culmination in William Morris, the Socialist, showing Morris as a constructive Socialist and that constructive Socialism means only equal opportunity for all, and success. "Success living up to the highest ideals, whether in the making of beautiful books or in the making of characters." The course at Horace Mann School was finished April 7 with a lecture on "Balzac: His Comédie Humaine." Mrs. Ross sketched briefly the life of Balzac and analyzed several of his novels and short stories quite agreeably. She said Balzac depicted the dark side of life. His aim was to show the manners and mores of France. "He has painted over two thousand pictures, the most striking number of characters, all true to life. An Shakespeare drew from Balzac, as the greatest of the present may draw from these works. Balzac is often compared to Dickens in literature, but his novels are the most realistic in French literature, then he diverted the French drama, not he divided. The moment we hamper the drama with pretensions we hamper literature, as it is not a reflection of the period if it does not paint life. Balzac looked at life more as Tolstoy did. He created the realistic school of fiction." The lecture then compared the works under discussion with those of Dickens, Thackeray and Sir Walter Scott. In concluding she said: "If in this course of lectures I have made one person stop and think; if I have made one person pause to look life in the face, my work has not been in vain. Moreover, I believe with the scientists that nothing is lost."

THE PATRIOT TOUR.

Robert Grau advertised on Sunday last that seats and boxes for the concerts to be given by Madame Patti in New York may now be reserved by letter. He has almost completed the plans for the tour, which is so far arranged as follows: The diva will sail on Oct. 24, and will make her first appearance in this city on Nov. 2. She will also give a matinee on Nov. 4. After that these dates will be played: Pittsburgh, Duquesne Gardens, Nov. 6; Philadelphia, Academy of Music, Nov. 10; Montreal, Arena, Nov. 13; Brooklyn, Academy of Music, Nov. 17; Boston, Symphony Hall, Nov. 19; Scranton, Pa., Armory, Nov. 24 (sold outright); Washington, D. C., Convention Hall, Nov. 26; Baltimore, Armory, Nov. 28; Buffalo, Convention Hall, Nov. 30; Toronto, Massey Hall, Dec. 3; Detroit, Armory, Dec. 7; Chicago, Auditorium, Dec. 9, and matinee Dec. 12. After that date Cincinnati, St. Louis, Kansas City, Minneapolis, St. Paul, Omaha, Denver, and Salt Lake City will be visited. San Francisco will have three concerts, Los Angeles one, and Houston and Dallas one each. It has not been decided whether a visit to Mexico will be made, but Madame Patti will not appear in New Orleans or Havana. Two concerts will be given in New York in February, 1904, prior to Madame Patti's return to her home in Wales, with something between \$300,000 and \$500,000 in her pocketbook as the result of her sixty farewell appearances.

MRS. FISKE IN DOLCE.

More than a year ago Mrs. Fiske secured a one-act play by John Luther Long, the author of *Madame Butterfly*, entitled *Dolce*. There had been a great deal of competition for this play, but Mr. Long preferred that the character should be interpreted by Mrs. Fiske, and in consequence *Dolce* has been awaiting opportunity for production ever since. Such an opportunity has come in a performance for the benefit of the Animal Rescue League, in which Mrs. Fiske will take part at the Tremont Theatre, Boston, on Thursday afternoon of this week, when she will give *Dolce* its first representation. Special scenery has been provided and the play will be represented with as much care as if for a regular premiere. The character of *Dolce*, which Mrs. Fiske will play, is an Italian girl who has spent her girlhood in Little Italy, New York, and who is introduced as a young woman of title and wealth in Florence some years later. There are but three characters in the play, which is longer than the usual one-act play, and which will show Mr. Long's talent in a new light.

A VALUABLE SOUVENIR.

Daniel Frohman is preparing for the souvenir programme to be used at the vaudeville benefit in aid of the Actor's Home on next Sunday evening, April 19, at the Metropolitan Opera House, an illustrated article that all professional people and theatregoers will wish to secure. It will consist of between thirty and forty portraits of the best known and most famous actors and actresses that have been the favorites of the American stage in former years, the pictures having been lent for this purpose by Everett Jansson Wendell, of this city, who has one of the largest and most valuable collections of stage celebrities' pictures in the world. Additions have been secured from Colonel T. Alston Brown's collection, with short biographical sketches of each by the latter gentleman, whose knowledge of stage history and records is well known. The programme itself will be interesting, nearly one hundred of the prominent stars and attractions of the vaudeville world having already volunteered their services; and so many orders for seats and boxes have already been received by Tony Pastor, Mr. Frohman and other members of the managers' and agents' committee that success seems already assured.

TWO MORE THEATRES RUMORED.

Dame Rumor declares that the thetreoper of New York will soon have two more playhouses, both to be located on Thirty-ninth Street, and both independent.

A story from Philadelphia states that Felix Isman, a real estate operator of that city, has bought for \$400,000 the Parker House site, which is 75 x 100 feet, and that upon this will be erected a theatre, to cost approximately \$300,000. The house will have its entrance on Broadway, and will be large and complete in all details, it is said.

The second theatre, which is, perhaps, more problematical, is under negotiations and arrangement by the H. S. Taylor Exchange, and another well known firm. A site, 100 x 100 feet, on Thirty-ninth Street, between Broadway and Sixth Avenue, is being seriously considered, and if successful arrangements can be consummated, a commodious and well appointed theatre will be built.

THE DUCHESS OF DEVONSHIRE PRODUCED.

The Duchess of Devonshire, a romantic comedy in four acts by Mrs. Charles A. Doremus, was presented for the first time on any stage at Danbury, Conn., on Friday evening. Adelaide Fitzgerald is the star of the play, which is based upon certain events in the life of Georgiana Spencer, who became Duchess of Devonshire and who was the model for the famous Gainsborough portrait.

THE OBERAMMERGAU PLAY.

The drama, *Kreuznachle*, which is a sequel to the Passion Play and which has not been given for nearly thirty years, will be presented at Oberammergau in 1905 with virtually the same players as those which appeared in the last play at the famous little theatre in that German village.

AN OUTDOOR PERFORMANCE.

The company that is now presenting *Everyman* at the Garden Theatre will next month give an outdoor presentation of *As You Like It* on the South Oval of the Columbia University Grounds. The performance will be a benefit for the University Settlement, and will have a seating capacity of 1,500. James Speyer.

PERSONAL.



BELLOW.—Kyrle Bellew, now playing on the road in *A Gentleman of France*, will, as has been announced, begin a Spring tour with Eleazar Robson in *Romeo and Juliet*, and next season he will appear in *Raffles*, a dramatization of "An Amateur Gentleman." The stage version will be made by R. W. Horner, the author of the story, and Ernest Prentiss. E. M. Holland has been engaged by Lester and Company to play the role next in *Injustice* to *Raffles* in Mr. Bellew's support.

FITCH.—Clyde Fitch sailed for Europe Tuesday on the *Kaiser Wilhelm der Grosse*. He will spend five months abroad in work and recreation.

EMMA EAMES-STORY.—Emma Eames-Story was unable to sail last week for Italy as she had announced her intention of doing, and is still confined to her rooms at the Marie Antoinette Hotel. It is now thought that her health will not permit her departure for at least a month.

MASTERLINCK.—Maurice Masterlinck's new play, *Pelicans and Milkmaids*, was produced at the Neue Theatre, Berlin, on April 3.

JONES.—Henry Arthur Jones' play, *The Liam*, had its German première at Hamburg on April 3.

WILLIAMS.—Mrs. Odell Williams is spending a few days at Atlantic City.

CORAY.—George M. Cohan neglected to restrict his song "I'd be satisfied with Life," and when he found that it was being sung by fifty different comedians he immediately sat down and wrote one to replace it, called "If I Were J. P. Morgan." He wrote the words and music in one evening and sang it the following night.

BERNHARDT.—Sarah Bernhardt is at present in the Riviera.

ROBSON.—Stuart Robson, while being initiated into the mysteries of automobiling on Sunday was requested by the park police to defer his lessons as his requirements limited his speed to such an extent that traffic was suspended.

BROADBURY.—Thomas Broadbrey's daughter is appearing in *A Fool and His Money* under the stage name of Harriett Hurst.

ARTHUR.—Daniel V. Arthur will spend the Summer abroad, traveling through England and the Continent.

SMITH.—During the recent engagement of William Faversham in Chicago, Mrs. Sol Smith, a member of the company, was tendered a dinner by Mr. and Mrs. Hart Conway, directors of the School of Acting of the Chicago Musical College. It being her birthday Mrs. Sol Smith received many beautiful presents, and at the evening performance Mr. Faversham made a speech complimentary to her, and presented her with a huge bouquet.

MARLOWE.—While playing in Detroit Julia Marlowe was compelled to cancel one performance because of illness.

MASCAGNI.—Pietro Mascagni and his wife arrived in Paris on Thursday afternoon and were met by a delegation, which gave them a most hearty welcome.

DE RESZEK.—Jean de Resze's private theatre in

THE LONDON STAGE.

The Angel of Peace Bested by Grim-Vinged
War—Garrick's Dramatic Topics.

(Special Correspondence of The Mirror.)

LONDON, April 4.

The Angel of Peace (badly mentioned by me) did not long brood over the London theatrical world, and has soon been succeeded by the more or less grim-veinged war, which at the moment of writing does not seem inclined to stretch its scutcheon front (as the sweet Richard III says), for some time to come, certainly not this side of Easter, when, according to the strict rigiments of Justice, peace ought to have another look in.

Last Friday night vociferous argumentation set in among the O. P. Clubmen, who had a debate on "The Discontents of Playgoing," and you may take it from me (for one who, so to speak, lives in theatres and much hates) that we still have lots of discontents to endure; yet, even in what a certain mob over late last called "this so-called twentieth century." The O. P. men argued as to whether pit and gallery should be平等 and much discussion ensued; in fact, the O. P. then nominated the person in the Savoyard Schools Gilbert's Bab Ballads, in that "they argued here, they argued there, they argued round about them," and at the finish the matter was, to use Rosa Biglow's famous phrase, "left fronting south by north."

On Monday by three o'clock there was started a row which, as I predicted in my last article, set in at the annual meeting of the Actors' Association, which, as I told you, our actors have for the most part shamefully neglected, at least as far as the not altogether unimportant matter of subscriptions is concerned. Heribert Tree (in place of Sir Henry Irving, who is away ill) took the chair, and with neighbor George Alexander and Sir Henry's brilliant son, H. R., gave what English pros call "the profession" unfulfilled beans for neglecting to support so excellent and useful an institution, which had not only given them great facilities and safeguards as to procuring engagements and which also had so often saved players from the clutches of those bogue and swindling theatrical managers once so prevalent, especially in the British provinces. After a good deal of palaver it was ultimately decided that the principal managers should take steps to enforce members of their companies to join the association, and to raise the yearly subscription from ten shillings to fifteen ditto. Raising the subscription is all very well. Now the only thing to do is to see that the subscriptions are paid. It was the neglect of this somewhat necessary proceeding that has put the A. A. eight hundred pounds in debt, kept its secretary without salary for the greater part of a year, and almost caused the extinction of the institution.

Among other dovecote fictions of the week has been Henry Arthur-Jones, with a very swollen-headed, not to my often silly, article for one so clever, in the *Twentieth Century Magazine*. Jones—that is to say, Arthur-Jones, for he dearly loves his hobby—calls his article "Critics and the Literary Drama," and in it he takes occasion to belittle such playwriting predecessors as Tom Robertson and Henry J. Byron. Both these dramatists had dozens of plays to write for a mere livelihood, whereas the Pinches, Johnson, Grundy, Carte, and Remonds of to-day write but one. Yet I do not find among Jones' plays, brilliant as some of them are, a play as good as poor invalid Robertson's *Caste*, or as the Our Boys of Robertson's first helper and almost equally poor Byron, who gave up his work with the Bancrofts in order that Robertson might have the trial that they and other managers had so long denied him.

Another flutterer of the week in a milder sort of way was Critic William Archer, who has in the *Fortnightly Review* written an extraordinary article, advocating "A Court of Honor for Critics," wherein all critics complained of by managers and players shall be "carpeted," so to speak, and blamed or praised according to the evidence adduced. It has been said (and I think with great untruth) that the Scotch "joke will desecrate," but this is certainly true as regards this Caledonian critic. I am afraid that whatever sense of humor the good William once had has been spoilt by too much Ihnen.

Another rumpus was that caused a night or two ago at the Lyric by Forbes Robertson having to stop in the middle of one of the most important and most delicate speeches of The Light that Failed to rebuke (corusc populi) a bunch of jabberers who would keep babbling loudly, loftily disdainful of the fact that some question of the play was to be considered. Robertson's rebuke had a prompt effect, and drew applause from the rest of the big audience. One of the party, anon, went round and apologized for the interruption. But since then all sorts and conditions of managers have been interviewed upon the subject and all kinds of opinions more or less strange have been elicited. As if there could be two opinions on such a subject forsooth. It is high time that the chattering at the play was stopped. There is far too much of it. Yes—even among critics!

Two other disturbing matters have been (first) Wilson Barrett's nearly being poisoned to death by an accidental dose of aconite sent to him by some feather-headed prescriber, and (second) an action for alleged libel brought by Richard (or Dick) Ganthony, whose new play, *The Prophecy*, alas! so soon finished at the Avenue, against the *Daily Express* for alleging that Charles Hawtrey's brother George was, in his revision of Ganthony's fine play, *A Message from Mars*, really responsible for all the unsuccessful parts in the piece. Much interesting and often amusing evidence was given on both sides yesterday when the case was adjourned till next Monday.

You remember the remark of the man who wrote the book on Iceland. He had a chapter headed "On Snakes in Iceland," and wrote under it, "There are no snakes in Iceland." This has been our position this week as regards the dramatic productions. All we have had is a tame and clever adaptation by Oswald Brand of Oliver Twist at the Grand Theatre, Islington and the first London show of the new Arthur Robert's play, *Bill Adams, the Hero of Waterloo*, a merry piece described by me recently on its first production at Brighton.

I have just seen Sir Henry Irving, and he has given the glad tidings that he is recovering from his illness, that stopped rehearsals of *Dante* during the last week or two, and that he is resuming work in this regard forthwith. The Dante production at Drury Lane will apparently have to wait till the end of this month or the beginning of next. It is to be a wonderful affair. Bardou in a long interview in Paris this week, while gushing over Irving, whom he says he has never seen act, rather complains of Irving cutting out of *Dante* the "Pope in hell" and substituting a cardinal. You may take it from me that Irving may always be relied upon for common sense as well as good taste, and in cutting the Pope out he well knew what he was about.

I regret to have to announce the death this week of Frank Harvey, who thirty years ago was leading man in Madame Beatrix's company, and subsequently ran that company, writing for it and for many other companies, many strong dramas, such as *The Wages of Sin* and *Shall We Forgive Her*, well known on your side.

Next Thursday the Eccentric Club will give at the Prince's Galleries and Restaurant a supper to all the available London actors, with Sir Charles Wyndham in the chair.

The arrangement to bring Madame Sarah Bernhardt to the Adelphi has just been ratified by managers Greet and Engelbach of the one part and the veteran French play-producer, M. L. Mayer, of the other part. Among Madame Bernhardt's latest play acquisitions is a drama entitled *Jesabel*, written in French by H. R. Trowbridge, who wrote "Letters from a Mother to Elizabeth." Sarah the great has accepted the dedication of this play, which is to be published in Paris next week, and says that she hopes to produce it at the Adelphi ere long. Sarah the startling will also produce here *Theroigne de Mericourt* and *Werther*.

It is likely that Seymour Hicks and Ivan Caryll's new musical play, to be called *The Dog Trainer*, may be produced at the Adelphi in the

Autumn. This arrangement, however, will depend upon whether Greet and Engelbach will want to transfer the Savoy company to the Adelphi in order to make certain alterations and revisions which the London County Council now order to be carried out at the Savoy.

Arthur Bourchier has already fixed upon a new and apparently strong comedy by Holden Chambers to follow Henry Arthur Jones' much debated play, *Whitewashing Julia*, whenever a successor theatre is needed at the Garrick.

My blinding on your fascinating citizens, Mario George, and the smart young Norman J. Norman, who were made man and wife a few days ago.

An article that should be of interest to all true United Statesmen has just been written for the current number of *The Fortnightly Review* by Clinton Low Rosen. It is entitled "Napoleon on America and the Americans." As many know, what little Low does not know about the great little Nap is not worth knowing.

Harrison and Mandeville just secured the English rights of Pierre Wolff's successful play, *Le Secret de Policinolle*, and are having it adapted by the gallant and smart Captain Marshall, author of *A Royal Family*, His Excellency the Governor, *The Unforeseen*, and so forth.

Ellen Terry has resolved to start her season at the Imperial on the 15th with *The Vikings*, by poor old Ibsen, who is very ill. The fair Queen's second venture is *Much Ado About Nothing*, in which she is the best English Beatrice of our time.

The Altar of Friendship went so unpromisingly at the Criterion for the first that there were thoughts of putting up the notice. Since then, however, the business has improved at this house and a somewhat revised version of the clever Madeline Lucette Ryley's mostly clever play is to be given when the house reopens at Easter. Like several West End theatres it will close for Holy Week.

Tom R. Davis has selected the 25th Inst. for his production at the Lyric of Sydney Jones and Owen Hall's new music play, which has been provisionally entitled *The Medal and the Maid*. Paul Potter and Leslie Stuart's musical play, still called *The School Girl* (the name of a play of Minnie Palmer's), is to be produced by George Edwards at the Prince of Wales' about May day, when the chimney sweeps dance around with friend Jack-in-the-Green.

THE STOCK COMPANIES.

While the Century Stock company were rehearsing their production of *Resurrection* at the Century Theatre, Kansas City, on the morning of April 5, a fire was discovered in the basement beneath the stage. A mild panic ensued, but no damage was done and the blaze was discovered and quickly extinguished. The members of the company, who had fled in several directions, soon returned and continued in their work.

Ivan M. Willis, who has played second leads during the past season at Proctor's Fifth Avenue Theatre, New York, will spend a month at Old Point Comfort. Miss Willis has worked very conscientiously and has made a strong impression not only by her talent as an actress but by her good looks as well. She will be greatly missed by the regular patrons of Proctor's, with whom she was a decided favorite.

Encouraged by the public approval and critical attention given to his production of *A Modern Crusoe*, Mr. F. F. Proctor is soon to make an even more important effort along the lines of stock company work. He has secured the American rights of the new English farcical play, *Who is Brown*, and it will be acted for the first time in America at Proctor's Albany Theatre on April 27 with a cast selected from the various Proctor stock companies and headed by Frederic Bond. Who is Brown is from the pen of Frank Wyatt, a well-known English author-actor, who will be remembered here for his good work in Francis Wilson's support several seasons ago. The comedy was originally acted at Brighton, England, a year or so ago, and has since successfully toured the English provinces. Its first New York representation will be at Proctor's 125th Street Theatre on May 4.

The Owen Davis Summer Stock company commenced its third season at the Baker Theatre, Rochester, on April 6. The opening bill was Northern Lights, and crowded houses prevailed during the week. The success of the company was very pronounced. Aga Lee Willard is leading man and Virginia Russell leading woman. The stage is under the direction of Claude Brooke.

Billy Walsh and Leah Starr, who have been with the Aubrey Stock at Troy, N. Y., for the past three seasons, will close with that company on April 25.

Ethel Milton, ingenue of the Blaney Stock at Newark, has been engaged for a Summer season with Bartley McCullum's Stock company at Cape Cottage, Me.

The anticipation of the closing of the Century Stock company at Kansas City appears to be incorrect. From latest information it appears that Manager W. L. Bell will continue his company in spite of the revival of the old Woodward Stock company at the Auditorium. Manager Bell's lease on the Century expired on April 12, and it is said that there is a controversy over the matter between Mr. Bell and Mr. Woodward. This is the first time that Kansas City has ever had two stock companies in operation at the same time.

William M. Crosby and Blanche Dayne will appear as visiting stars supported by the Elite Stock company at the Gotham Theatre, Brooklyn, in their play, *My Old New Hampshire Home*, week after next. Mr. Crosby and Miss Dayne have lately been appearing in Vaudeville.

The Aubrey Stock company, which will open in Montreal on May 25, will present Devil's Island as the opening bill, to be followed by such plays as *The Dangers of Paris*, *Money Mad*, *The Fire Patrol*, and *The Land of the Living*.

Aida Lawrence has resigned from the Dot Carroll company to begin a second Summer season with the Jack Hooper Stock company.

Lillian Bayer, who underwent a successful operation, is now resting for a few weeks at Keyport, N. J., prior to returning to the American Theatre Stock.

Charles T. Taylor will open the Glenwood Park.

Four hundred patrons of the American Theatre, Chicago, have petitioned Manager Conners to re-engage Richardson Cotton as leading man of the stock company for next season.

The Shrewsbury Sisters, who have closed with the George W. Scott Dramatic company, with their mother, Mrs. S. M. Shrewsbury, and their sister, Baby Eugenia, will play a Summer engagement in stock.

The most important production of the season at the Grand Opera House, Memphis, Tenn., by the Hopkins Stock company was Tolstoy's *Resurrection*, which drew splendid houses March 30-April 4. Lucia Moore as Maslova made a tremendous hit. Others worthy of mention were Robert Wayne and Theodore Gamble.

Ethel Browning, a member of the Players' Stock company at the Bush Temple Theatre in Chicago, was attacked by a large Newfoundland dog on March 20 and severely bitten on the forearm.

COMMENTS ON THE TRUST.

Strong Shows in a Good Cause.

New York Evening Sun.

Billy Bell was an Irishman, and he wrote like one. No man in the business can more readily transform his pen into a skillful and apply it to the exact spot where it would raise the greatest issue. And, furthermore, it may be said that no critic in the country has labored with more enthusiasm and conscientiousness to rid the American stage of the mercantile night which has fallen upon it during the past few years. It was his wont always to refer to the Theatrical Syndicate touchingly either as "the Octopus" or "the Worm." Early in the present year he, in company with several other New York critics, incurred the wrath of Klaw and Erlanger by failing to award to their star, the Rogers Brothers, that high intellectual place in the dramatic world unto which it had pleased their managers to call them. They demanded his head on a charger or something of that sort, but strange to say the editor of the *Press* was just out of charge that week and Mr. Bell remained at his old stand. Afterward, in company with other disengaged critics, Mr. Bell was debarred from entering Klaw and Erlanger's theatres and thus was specifically preserved from witnessing Mr. Blue Beard and *The Billionaire*. In his writings he harbored many a theatrical skin, but none the less his friends throughout the country outnumbered his enemies twenty to one. Indeed enough to see the beginning of a new theatrical regime, which will give actors and the smaller managers alike at least a chance to exist.

Chinks in the Fence.

Town Topic.

Lassarre is a serious play, in which a brilliant American actor shines luminously, and therefore it has been deserved that Mr. Skinner must keep outside of New York City limits, so that such inspiring concoctions as Mr. Blue Beard and *The Jewel of Asia* may have a little longer metropolitan leeway. Fortunately for playgoers, owing to the recent changes in the theatrical situation, it will be possible after this season for a fine actor with good plays to find an open scene to Broadway. Beginning next September, New York will be a comparatively open theatrical port. It has never been closed entirely to outsiders; but for the past two or three years the bars have been up very high. Now there are all sorts of chinks in the fence.

Trust Enterprise.

Philadelphia North American.

Enterprise is the watchword of the theatrical syndicate—no matter what it costs the playgoer. Nixon & Zimmerman hold a commanding place in the theatrical syndicate. That is because they are enterprising. For example: They will introduce a striking innovation at the Chestnut Street Opera House this week. They mean to give a "Good Friday" matinee of reduced price. Heretofore Good Friday has been recognized by commercial theatrical managers as a day exempt from purely artistic considerations—a day to be devoted, more or less, to higher things. Many theatres close for that day and night. But Nixon and Zimmerman are enterprising.

A Question.

New York Tribune.

A typewritten and unsigned postal card has been received in this office reading as follows:

"Have you seen the article entitled 'The Truth About Klaw and Erlanger and Martin Harvey' in the last Broadway Weekly? It's certainly straight from the shoulder and worth reading."

We are not sure whether it is straight from the shoulder or straight from Klaw and Erlanger.

MUSIC NOTES.

A farewell opera performance at the Metropolitan Opera House is announced for April 27. Selections from several operas will be given, so that each star may appear in his or her favorite role. The performance will be made a gala occasion for the retiring impresario, Maurice Grau.

William T. Carleton, the well remembered opera singer, announces a recital of Rudyard Kipling's Barrack Room ballads and other songs at the Astor Gallery of the Waldorf-Astoria on Thursday evening, April 22. Between the songs Mr. Carleton will introduce short talk apropos of the songs, composers and their periods.

The Bach Festival, to be given at Bethlehem, Pa., May 19-26, is attracting wide attention.

The musical clubs of New York University gave their annual concert in Carnegie Lyceum April 6.

The annual festival of Irish music of the Gaelic Society will take place in Carnegie Hall April 19 at 8 P. M. An effort is being made to make this the best Irish concert ever given in the city. The Hon. Morgan O'Brien will preside and deliver an address on "The Gaelic Revival." The artists programmed are: Eva Coleman, soprano; Helen O'Donnell, contralto; Edward F. Johnson, tenor; John C. Damney, baritone; Edward O'Mahoney, bass; John Clancy, harpist; Patrick Touhey, piper; Bernard O'Donnell, pianist. Henry Magee is the musical director.

Preceding her final appearance in New York on April 23, Mademoiselle Roger-Miclos, the French pianist, has arranged a single recital with Ben Davies in Brooklyn on April 20. Mademoiselle Roger-Miclos intends to sail from New York on April 23.

Walter Damrosch sailed for Europe last Thursday. Previous to his departure he sent a letter to Richard Arnold, general manager of the Philharmonic Society, requesting that his name should not be presented as a candidate for re-election as conductor of the Philharmonic Society. He expressed his regret on the rejection of the permanent fund, without which it was impossible for the orchestra to attain the highest standards, as many of its members were compelled to play at races, balls, in theatre orchestras, at other concerts, etc.

AMATEUR NOTES.

A number of students of the University French Society of Columbia will present on the evening of April 22 the French comedy, *English as She Is Spoken*.

The first dress rehearsal of *The Mad Mullah* of Miami, the musical comedy which the Triangle Club of Princeton University will this year present, was held on Saturday evening.

The Hamilton Institute held its Junior Day celebration at St. Michael's Parish House on Saturday. A performance entitled *Ye Colonial Days* was given.

The students of the College of the City of New York will present their first play on the evening of May 1 at the Carnegie Lyceum.

The Vincent Club, composed of Boston society women, will give an opera vauville on the afternoons of April 28 and 29 and the evening of April 30 in Copley Hall, Boston.

The Normal College Dramatic Club will present *She Stoops to Conquer* for the benefit of the Scholarship Fund at Normal College on April 25.

The Morningside Club will give its second annual minstrel performance and dance at Colonial Hall on April 27.

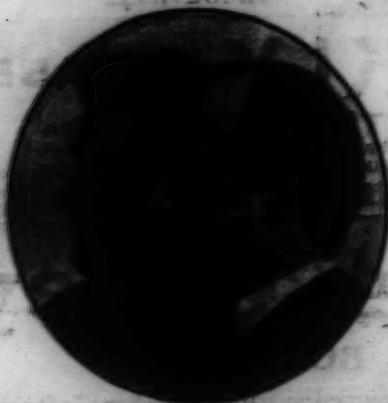
The Dramatic Corps of the Amaranth, of Brooklyn, will play Sheridan's *The Rivals*, at Carnegie Lyceum Theatre, New York, on Wednesday evening, April 22. They will close the Amaranth season at the Brooklyn Academy of Music, April 29, with *The School for Scandal*. The casts will include Harry J. Storkin, Dene Pratt, Charles T. Catlin, William Bondi Jr., John Costello, Thomas C. Bell, Mrs. Fannie Nellon, Pauline Willard, Ida Waller, and Alice Post.

GOSSIP OF THE TOWN.

Photo by Otto Sarony Co., New York.

Clara Armstrong, whose portrait appears above, has been most successful in the role of Gertrude Nevills in Henry Sloane's dramatization of his own popular novel, "Cheaters," during the recent preliminary tour of that play. She has been re-engaged by Manager Kirkland for next season. Miss Armstrong was for several seasons with Richard Mansfield, and later appeared in the ingenue role in *The Gay Mr. Goldstein*.

PILEY AND LIDDELL.



Pictured above are Pitley and LiddeLL, author and composer of *The Carpenter*, *King Dodo*, and *The Prince of Flies*, all of which have received the attention of New York theatregoers. The principal members of *The Carpenter* and *King Dodo* are writing and singing everywhere, while the pretty songs in *The Prince of Flies* are being taken up with even more enthusiasm. Pitley and LiddeLL are at work on still another musical comedy which will be produced next season.

DOWN IN MUSIC ROW.

Entertainment prevailed in the offices of Leo Feist, last week when a handsome woman rushed into his office and pointed with Mr. Feist not to her but directly on the writer of "Little Boy Different." As mentioned in *The Mirror* over week ago, a prominent society woman begged that she could write a song that a regular publisher would accept, and "Little Boy Different" was the result. The author has the name of "Vivian Grey," and Mr. Feist has already promised to respect her incognito.

The new building of M. Witmark and Sons is nearing completion and plans are now being discussed for the dedication exercises. The laying of the cornerstone was done privately, but on the day of the opening the many friends will enjoy a musical programme of unusual diversity and charm. Victor Herbert has promised to write the dedication march. Doubtless the visitors will be charmed by many other interesting features of the occasion which are being planned for their entertainment. Numerous songs are now being prepared for the event. Gordon Gould is meeting with continued success in his system and Smith's story-song, "Sweet Cover."

Tom and Bertie Allen met with pronounced success at the Howard, Boston, last week. They are featuring "Under Southern Skies," the song based on Louis Untermeyer's play of the same name.

Gordon and Gillian have struck a happy idea in writing their songs about some well-known characters, such as "Alabam' Hisses the Heart of Dixie." The latest one of these bouncy little ditties is "Two Girls with But a Single Heart," a charming love song which has been adopted into "The Singing Society and the Blues" by Victor Herbert.

In spite of the departure of several music publishers from West Twenty-eighth Street, several still remain. Harry V. Teller will move to new quarters at 37 West Twenty-eighth street. The Warner Music Company has secured a lease for three years at Al. William E. Andrews, the second floor at 61, while W. H. Morris, the vaudeville agent, is located at No. 41, which forms part of the small army of vaudeville agents that make their headquarters in this vicinity.

Robert G. Smith, until recently with the Venetian Music Company, has signed as pitcher for the New England Musical League, with headquarters at Lawrence, Mass.

Holloway, Bowley and Brooks, now with the Peacock Stock company, are featuring "Hallelujah," originally for them, by William M. Redfield, of the Whitney Warner Company.

Thomas Devore, the composer and singer, who was for so long a prominent member of Grace's forces at the Metropolitan Opera House, has just signed a renewal of his contract as instructor at the Chicago Musical College.

Thomas F. Morse is permanently located with Holloway, Haviland and Dresser.

Hughie Cannon, of "Bill Bailey" fame, has just completed several songs which he has placed with his publishers, Holloway, Haviland and Dresser.

"The Name O'Meek," an entry by Blanche Ring in *The Jewel of Asia*, is rapidly becoming popular.

Bertie C. Costello has reason to feel proud of "Just Give Them My Regards," which has been favorably compared to "Just Tell Them That You Saw Me."

Paul Drury is confident he has a big hit in his latest song, "The Voice of the Hudson." The words are out of the ordinary, and Drury-like, the melody cannot fail to score.

J. Fred Holt, not content with writing four or five songs in one season, has composed several new songs which will be published shortly.

Doty and Brill's march song, "Only a Soldier Boy," still grows in popularity, the sales for this song since the first of the year having been phenomenal.

Lois Green Smith composed and arranged the incidental music for *The Opening Night*, a comedy skit in one act by Al. Trahern, which opens at Proctor's Albany Theatre this week.

The Committee of Arrangements for the dedication of the new building of the Columbia Club, of New York, have scheduled a most unique program of toasts to be given in honor of eminent public men. A each name is announced the orchestra will play music appropriate to the "toaster," and representative of his calling or personal qualifications. The air which will accompany the toast to the President will be the national song, "My Own United States."

Brown and Geary's march song, "Your Dad Gave His Life to His Country," has made rapid strides since its publication a few months ago. The principal singers in vaudeville are scoring heavily with it.

Grant, Edmunds and Grant have recently joined forces and are open for engagements. This combination should be successful.

Cole and Edwards' best ballad, "Could You Be True to Eyes of Blue If You Looked Into Eyes of Brown," continues to grow, and is being sung by everybody and everywhere.

McPherson and Brynn, the boys who have written so many clever songs, are happy over the success of their latest one, "I Take Things Easy."

Phyllis Allen writes that "Only a Soldier Boy" is the hit of her act.

The Forty-eighth Highlanders' Band, of Toronto, is using Doty and Brill's "Only a Soldier Boy" as a parade march.

The song and dance, "My Queen from Zululand," introduced into McFadden's *Row of Flats* by Lillian Hart, Mabel Dearborn, Mae Clarence, Kittle, Mrs. Estelle St. Clair, Maude Dearborn, Mae Baker, Helen Von Dohm, Dora Price, and Issa Thomas, is being very well received.

The employees of Shapiro, Bernstein and Company on Saturday evening will give an entertainment and ball at Terrace Gardens. Many prominent vaudeville headliners and entertainers will be present.

The musical score of *The Runaway*, the new musical comedy by Addison Burkhart and Raymond Hubbell which the Shuberts will present at the Casino following the run of *A Chinese Honeymoon*, will be published by Charles E. Hin-

MUSIC PUBLISHERS.

WARD AND VOYES

AT PROCTER'S 59TH STREET THEATRE,
AND THE LATE TONY STANFORD'S BALLAD.

Ward and Voses have long had the reputation of singing nothing but song hits in their productions. Of course, they don't wait until a song is a hit before they sing it, but generally they are convinced that a song is made of the right material before they do sing it, or allow other members of their organization to sing it. Such is the case of Dan Colman, who is singing the late Tony Stanford's ballad, "In the Valley of Kentucky," aided by a splendid male quartette.

"In the Valley of Kentucky" is a beautiful ballad, many quartettes all over the country are featuring it, and all alike are meeting with the same success that Mr. Colman and the quartette with Ward and Voses are enjoying.

This song is not only a great favorite with quartettes, but the principal singers everywhere are using it with telling effect. The true sentiment is there, and the melody only makes the song more impressive.

There are lots of good singers who will tell you that "In the Valley of Kentucky" is the best song written in years. So why don't you sing for it? It won't take much of your time, and then you will be sure you are not overlooking a good song.

Leo Feist will be glad to supply you with a copy with an orchestration, in the key to suit your voice. Send for it; you will not regret it when you try the song over. Remember the number, 126 West Thirty-seventh Street (Feist Building). By the way, "On a Stormy Night" is sweeping the country like a Kansas cyclone. Help you heard it?

WM. M. REDFIELD

WHITNEY WARNER CO.
Clipper Building, New York.

If You Were Like a Rose

By ALICE WOOD and ALICE SKEE.

Address CHARLES E. HARRIS, 12 W. 28th St., N. Y.

Theodore F. Morse

Writer of "Two Out of Town," "Little Boy in Town," "Home Old Crow," etc.

With Howley, Haviland & Dresser, 126 Broadway, N. Y.

Hughie Cannon

Writer of "Won't You Come Home, Bill Bailey?" "Just Because She Likes Them Give-Give Eyes."

With Howley, Haviland & Dresser, 126 Broadway, N. Y.

"Just Give Them My Regards."

By RAYMOND C. COSTELLO.

Writer of Lyrics, *Frederick V. Bowers*, etc. Address care

Howley, Haviland & Dresser, 126 Broadway, N. Y.

In answering these advertisements please mention *The Mirror*.

"THE SMILE THAT WON'T COME OFF."

M. Witmark and Sons were the first to see the great possibilities in the catch line that is appearing, "The Smile that Won't Come Off," and have accepted a song with this title by Silvertown and Marshall that is now in press. The song is to be the feature of a big Summer production.

CUES.

The first production of *The Runaway* will occur at Baltimore on April 27. The piece will begin its New York run at the Casino on May 4.

Rube Robinson has closed with the Pickings from Puck company to accept the position of manager for the Wheeling Hill Festing Company. His position has been taken by H. C. Link, who was with the when the Bell Tolls company, which closed at Wheeling, W. Va., on April 4.

No perceptible diminution in the audiences of the theatres was noticeable on Good Friday evening, strange to say. It even seems that upon that evening the largest attendance of the week was noticed. At the Majestic all the seats were sold and many stood during the performance, and at the Manhattan the S. R. O. sign was evidence some time before the beginning of the performance. Several other theatres did a proportionately large business.

Robert Gran, through the courtesy of Steinway and Sons, has taken luxurious offices in the Windsor Arcade, and it is there that the subscription sale of tickets for the Patti concerts will take place. Mr. Gran has engaged Marcus Meyer to make all preliminary arrangements for the tour of Madame Patti.

Isabelle D'Armand has been engaged by Julian Mitchell to play the role of Dorothy in the company which will next season present on the road *The Wizard of Oz*.

The Royal Hawaii Band and Glee Club, now on its way to London, were the guests of Marie Cahill and the Nancy Brown company at the Bijou Theatre on Friday evening. The company occupied seats in the audience after the close of the performance while the Hawaiians played and sang native and American selections.

Gertrude Swiggett, who is playing Tilly in *A Ragged Hero*, will next season be starred under the management of W. J. Fielding in a new pastoral comedy-drama, *The Old Oaken Bucket*, by Maurice J. Fielding, author of *A Ragged Hero*.

Maud Hoffman, who has played leading roles with Mr. H. S. Willard during his three American tours, will appear with him in his production of *The Cardinal* at the St. James' Theatre, London.

E. M. Gotthold, business-manager of Payton's Fulton Street Theatre, sends to *The Mirror* note presented by a boy last Friday at the box-office of that house: "Dear Sir.—Please give my good seats. It is for a lady with one eye and that is very near sighted, and oblige A Patron."

Mrs. Spooner, director of the Spoons Stock company, Brooklyn, was recently presented with the Honor Medal of the New York Fire Department in recognition of the benefit she gave a few weeks ago to the destitute firemen's families of Brooklyn. She was also presented with a very handsome leather bound embossed book containing the resolutions of gratitude of the department. Will McAllister, the manager of the stock company, was also the recipient of a similar set of resolutions.

Thomas F. Tracey, of Walker Whiteside's company, has been engaged for Ben Hur, which will open at the New York Theatre in September. He will spend the summer at his cottage on the Niagara River.

Manager Martin J. Dixon has decided to postpone the production of Hal Reid's play, *The Pirate's Daughter*, until next season, when it will be produced in the better class of popular priced houses.

Stella Hammerstein, the daughter of Oscar Hammerstein, it is stated, will be a member of the chorus of Blanche Ring's new production. She will appear under the stage name of Mignon Steel.

On the opening performance of Pitney's and Gill's company presenting *A Little Gentleman* at

MUSIC PUBLISHERS.

MUSIC PUBLISHERS.

RELEASED.

The Terrific, Enormous, Suspended, Tremendous
(and a hundred other adjectives incidentally to mention how)

SUCCESS.

WILLIAMS AND WALKER'S WORLD BEATER,

'I'M A JONAH MAN'

By ALEX ROGERS.

As sung by that inimitable comedian,

BERT WILLIAMS,

To over a dozen encores nightly everywhere—especially New York.

M. WITMARK & SONS, Publishers.

Free Professional Copies to recognized Performers or those leading up-to-date performers. No card.

Witmark Building, 8 W. 29th St., New York.

After May 1st, New Witmark Building, 146-148 West 29th Street, just below Marlborough Hotel.

(Look for *The Bee-Hive-Clock-Tower*.)

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Carrying all before it. Get in the popular swing AND SEND FOR

ONLY A SOLDIER BOY.

THE GREATEST APPLAUSE HIT IN THE MARKET.

DOTY & BRILL, 48 W. 29th Street, New York.

5 BIG HITS.

If You Can't Be a Bull Cow, Fall in Behind. Low Down, Low Down, Johnny Carroll's My Man. It's a Big Thing. I'm a Northern Girl. Love Letters to Me. It Makes You a Little Bit Like a Baby. Address care SOL BLOOM, 29th St. and Broadway.

FREDERICK V. BOWERS.

of Horwitz and Horwitz.

"Composers who writes to live, and who lives to write."

272 W. 29th St.

DOWN WHERE THE COCONUT GROWS,

IN THE EARLY MORNING.

Address 31 East 29th Street, New York

TRAHERN and SMITH

41 W. 28th St.

New York.

COBB AND EDWARDS' GREAT HIT

Could You be True to Eyes of Blue,

If You Looked into Eyes of Brown.

GREATER THAN EVER.

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GRANT, EDMONDS and GRANT

EXPOSITORS OF MIRTH AND MERRIMENT.

SHEPARD N. EDMONDS, the man who wrote:

You Can't Fool All the People All the Time, I'm Gwine to Live Any how Till I Die, Has joined hands with Grant and Grant under the above title and are open for engagements.

Address HOWLEY, HAVILAND & DRESSER, 126 BROADWAY, N. Y.

In answering these advertisements please mention *The Mirror*.

the Third Avenue Theatre, New York, last week, a Gerry Society agent called to inquire about the several ages of the supposed children appearing in the cast. He was especially solicitous about Anne Blanke, who is featured in the production, believing her to be away under the legal age. Upon being interviewed Miss Blanke refused to disclose her exact age, but declared that she was "more than seven," if she didn't look or act it, whereupon the disconsolate agent left in sorrow.

It is announced that a phonograph company has paid Semirich, Schumann-Helik, Campanar, and Edouard de Resche sums of from \$2,500 down for three songs apiece.

Belle Gold has closed with the New York Day company and will soon appear in a new production in this city.

MATTERS OF FACT.

The Natches Amusement Company have leased the Temple Opera House, Natchez, Miss., and will take possession May 1. They have also leased the Concord Park and Summer Theatre, which will open April 27, and run through the summer months, presenting vaudeville and repertory shows. The park is being put into condition and will be made a pleasure resort.

</div

heavy house. The Denver Express is canceled. Watson's Oriental Burlesques 10. Otto Skinner in Lassie 16. Arizona 17. Men to Men 18.

GREENSBURG—KAGOGY THEATRE (R. G. Correen, mgr.): The Dodgeys March 30, 31; good exhibition of mind reading. Paul Gilmore 2 in The Tyranny of Tears; pleased. Not Gullity 4 pleased good house. Correy and Mack on 6-11.

INDU THEATRE—AVENUE THEATRE (A. P. Way, mgr.): Human Hearts 21 to good patronage; on strong. Very Good 4; excellent audience. The Two Sisters 18. The Devil 23.—ITEM: The Fox Grand-20, rated in the Indu 6-11.

CHARLESBURG—ROSEDALE OPERA HOUSE (Frank Orr, mgr.): Man to Man 7; fair business. A Desperate Chance 9 pleased top heavy house. Linda Mann 10. Edison Moving Pictures 18-19. The Doctor's Daughter 27.

CHARLIEROL—COYLE THEATRE (Robert S. Coyle, mgr.): Human Hearts 6; very pleasant picture; good house. Romeo and Juliet 11. Van Dyke and Eaton co. 18-19. Pickings from Puck 21. A Gray Rose (local) 22.

ASHLAND—GRAND NEW OPERA HOUSE (R. J. Sanders, mgr.): The Yellow Girl 3 to small business. King of the Coal Fields 14. Ollie Halford Stock co. 19-20. Fugly Grandpa 24. New York 25. Special Stock co. 27-May 2.

BELMONT—OPERA HOUSE (A. J. Blair, mgr.): New York Imperial Stock co. 6-9 in Man's Money, Stories of Russia, and Queens; fair business; excellent satisfaction. Man to Man 16. A Riddle Crime 19.

POTTERTOWN—THEATRE (C. M. Vandenberg, mgr.): Queen of the Highway 2; large and well-attended audience. Jeffries and Pringle's 10; good house. Beyond Fiction 11. New's Moving Pictures 12.

LEWISTOWN—TRINITY OPERA HOUSE (H. A. Price, mgr.): Dickens' Oliver Glee Club 2; poor pictures to good business. The Devil 3; fair business. The Yellow Girl 4; excellent audience. F. J. White's Faust 5; good performances to good business.

GRIMSBY—OPERA HOUSE (Dan Dorn, mgr.): The Devil 24 opened to R. E. O. in a new building. Other plays: Pickings from Puck and The Devil's Trick. H. V. Fisher on 28-29.

NEWCASTLE—WHITE'S OPERA HOUSE (J. L. Fisher, mgr.): Devil's Trick 1; good business. Beyond Fiction 2; good house. New's Moving Pictures 3.

CHESTER—GRAND OPERA HOUSE (James Thompson, mgr.): As a Mother 2; fair business. The Heart of Chicago 3. In Poster Land 10. The Heart of the Cross 14.

MARYFIELD—MANFIELD OPERA HOUSE (F. W. Thompson, mgr.): Peter J. White's Faust 2; excellent audience; fair audience. Total 10 by July 27.

FLAME—TEMPLE THEATRE (A. B. Odell and H. W. Foster, mgr.): Pauline's Musical 2; good audience. A Young Day 24. A Wife 25. Knights 26-27. A Times Story 28. Paul Gilmore 29.

NEWARK—PARK OPERA HOUSE (E. S. Cole, mgr.): Leaving the Loop 4; fair audience; good house. Eddie and Eddie 10. Eddie and Eddie 11. Eddie and Eddie 12. Eddie and Eddie 13.

COLUMBIA—OPERA HOUSE (James Thompson, mgr.): The Devil 4; good business; excellent audience. The Captain's Daughter 5; fair house;

SPRINGFIELD—GARLANDS OPERA HOUSE (John C. Miller, mgr.): Lydia's Moving Pictures 1; good house. White's Faust 2.

NEWCASTLE—OPERA HOUSE (Joseph S. Maguire, mgr.): Pauline's Musical 2; good house. A Devil 3; fair audience; 2; fair house. A Devil 4; good house.

NEW YORK—CARMELO—G. A. S. OPERA HOUSE (John S. Maguire, mgr.): Pauline's Musical 2; fair audience. A Devil 3; fair audience; 2; fair house. A Devil 4; good house.

NEW YORK—WAUGH OPERA HOUSE (Fred W. Waugh, mgr.): Tracy, the Outlaw 2. The Devil 3. Underworld Girls 14. The Two Sisters 17.

NEW YORK—KARIS THEATRE (John T. Hayes, mgr.): Pauline's Musical 2; fair audience. The Devil 3; fair audience; 2; fair house. A Devil 4; good house.

NEW YORK—OPERA HOUSE (James C. Parker, mgr.): The Devil 24; all audience of men 12. The Heart of Boston 25.

WHITE CITY—THEATRE (Building Co. of the U. S.): The Devil 24; The Devil 25. James T. Moore 25.

VALPARAISO—OPERA HOUSE (G. W. Morris, mgr.): The Devil 24; good audience; 2; excellent satisfaction.

SALT LAKE CITY—M. OPERA HOUSE (Charles C. Clegg, mgr.): The Devil 24.

WALLACEBORO—RAZER AUDITORIUM (Dart & Scott, mgr.): A Times Story 12.

CHARLOTTE—OPERA HOUSE (Charles T. Koenig, mgr.): U. S. G. V.; ordinary; crowded house.

RHOE ISLAND.

NEWPORT—OPERA HOUSE (Henry Bell, mgr.): Pauline's Musical 2 to small but appreciative audience. We Were Twenty-one 4; fair performances to good business. A Jolly American Tramp 23; good to please top-heavy house. The Show Girl 25; good. Cheaney Glott 24. On the Seawave River 25.

WOONSOCKET—OPERA HOUSE (Joe Z. Orr, mgr.): Cheaney Glott 1; R. E. O. The Devil 2. The Devil 3. Mrs. Knobell 10. The Devil's Woman 11. The Devil 12. When Women Love 12. Crawford's 13.

NEW POINT—THORNTON'S OPERA HOUSE (F. Thornton, mgr.): An American Gentleman 12. Resurrection 13.

NEWPORT—SILVER'S OPERA HOUSE (G. R. Silvers, mgr.): When We Were Twenty-one 6; performances good; business fair.

SOUTH DAKOTA.

WATERTOWN—NEW GRAND OPERA HOUSE (A. B. Johnson, mgr.): B. J. Carpenter's Far West 2; excellent performances to 2; good house. Hello, Bill 10. The Telephone Girl 10. Cedar Band 14 (local).

YANKTON—NEW THEATRE (Fred Mackintosh, mgr.): The Devil 24; fair to capacity; performances good. A Devil's Musical 12-13. Minstrels (local) 14. G. W. Pindar 15.—ITEM: The New Theatre is now managed by Fred Mackintosh.

TENNESSEE.

NASHVILLE—THE VENDOME (W. A. Shultz, mgr.): Vendome Stock co. is The House That Jack Built 10; 20-4 is a slightly large house. Left Glitter 10. The Devil 10, 11. Joseph Johnson 10. The Devil 11. Eddie and Eddie 12. Stock 10; in a new building. Eddie and Eddie 13-14.

GRAND OPERA HOUSE (C. T. I. Price, mgr.): The Devil 10; 20-4 is by stock co. for Eddie and Eddie's new covered house. Eddie and Eddie 11 is a slightly larger business. Reservation 12-13.

CHATTANOOGA—GRAND OPERA HOUSE (A. B. Thompson, mgr.): Eddie and Eddie 12-13. Eddie and Eddie 14-15; good business. The Pink Dominos and The Reservation by same co. 6-11; strong draw on card. Dan Caesar de Boan 12.

CHATTANOOGA—NEW OPERA HOUSE (Paul H. Albert, mgr.): Harris-Parkinson Stock co. March 20-21; performance and business good. Plays: The Orient, A True Kentucky, Death of a Great City, East Lynne, The Boudoir, and Nothing or Everything. Rogers Brothers 1. Huntley-Moore co. 20-21.

CLARKSVILLE—ELDER'S OPERA HOUSE (James T. Wood, mgr.): Other People's Money 4; good business; first performance. Killers' Band 10. Gentry Brothers' Dog and Pony Show 11.

BRISTOL—STARMILLING OPERA HOUSE (G. D. Kilgore, mgr.): Dark 4-10. Winchester 11.

TEXAS.

WORTH—GREENWALL OPERA HOUSE (Phil Greenwall, mgr.): Hoyt's Comedy co. March 20-4 in A Legal Wrong, Robber and Child, Shattered by Side Struggles for Gold, Two Married Women, The Field of Honor, London Life, Man and Wife, and The James Boys; attendance fair; performances above average. Tim Murphy presented The Carpenter's 11 to full house.

DALLAS—THEATRE (George Army, mgr.): Are You a Man March 20 to very good audience; very good on. Hoyt's Comedy co. 11 to Man and Wife and The James Boys. Tim Murphy in The Carpet 12; good house. Olympia Opera co. 13-14. W. W. Weller, La Psychote, Minnie, and Olivette to good business. Olympia Opera co. 15-16.

HOUSTON—SWENSON'S OPERA HOUSE (R. D. Lewis, mgr.): Are You a Man 1; excellent large house. Are You a Man 2; business

and performances satisfactory. Movie Stock co. 6-11.—ITEM: Formal opening of this new theatre will take place 6, under the management of John Stevens.

SAN ANTONIO—GRAND OPERA HOUSE (Henry H. Wicks, mgr.): Are You a Man 2; good to attendance. Thomas' Orchestra 22. George's 23. Eddie and Eddie 24. Empire Opera House (R. A. Smith, mgr.): Noble Dramatic co. March 20-4, presenting The Cricket and The Train Wreckers; same continue indefinitely.

TEXARKANA—HARDIN OPERA HOUSE (James H. Drake, mgr.): The Yellow 2 to large and appreciative audience. The Yellow 3 to large and appreciative audience. Killers' Band 2; satisfactory.

WAKAHACHIE—OPERA HOUSE (G. M. O'Brien, mgr.): Spenser Dramatic co. March 20-4 in A Prayer for Life, A Virginian's Honor, Romance of a Poor Young Man, Two Orphans, Ben Bolt, and Golden West; good business and co.

GAINESVILLE—BROWN'S OPERA HOUSE (George V. Brown, mgr.): Two Jolly Bowers March 20; fair business. Kraus-Taylor on 20-25 presented A Tree Kentucky, Jonathan Judd, Jr., and The Old Homestead to good business.

GRALFORD—SHAWNEE OPERA HOUSE (John C. Nichols, mgr.): The Yellow 2 to large and appreciative audience. Killers' Band 2; satisfying.

WICHITA—WICHITA OPERA HOUSE (G. P. Davis, mgr.): Wacky Will Walker 7 pleased good business.

WILLISBURG—SAINTS OPERA HOUSE (W. H. Davis, mgr.): The Yellow 2 to large and appreciative audience. Killers' Band 2; satisfying.

WISCONSIN.

APPLETON—THEATRE (Jack Hodder, mgr.): The Christian 1; full house. Stevens' U. Y. Y. filled the house twice. In a new building. The Mayflower Stock co. 11. The Coway and the Lady 17. Eddie and Eddie 18. Eddie and Eddie 19. Eddie and Eddie 20. Eddie and Eddie 21. Eddie and Eddie 22.

DEPTON—OPERA HOUSE (M. L. Raybin, mgr.): The Kill 2; good audience. University of Texas Glee Club and Mandolin Club 16.

AUSTIN—HAWCOCK OPERA HOUSE (George E. H. Walker, mgr.): Tim Murphy presented The Carpet Dancer 2; to large business; audience pleased.

SHAWNEE—OPERA HOUSE (G. Walter Harvin, mgr.): Dark.

PARIS—PIERSON THEATRE (W. E. Knight, mgr.): Killers' Band 2; good business.

MARSHALL—OPERA HOUSE (Livingston and Deacon, mgr.): Fairly good.

GREENEVILLE—KING OPERA HOUSE (Walter Brown, mgr.): Lost River March 20; fair house.

DEPTON—RIGHTS OPERA HOUSE (V. E. Price, mgr.): Dark.

CLARKSVILLE—TRILLING OPERA HOUSE (C. O. Galloway, mgr.): Dark. Shows closed.

SHERMAN—OPERA HOUSE (J. Dawson, mgr.): The Killers 1; matinee, delighted large audience.

UTAH.

SALT LAKE CITY—SALT LAKE THEATRE (George D. Price, mgr.): Christmas grand 2-3 to good business; co. has improved its house and equipment; one of the best performances of season. Eddie, Bill 7. Eddie, Bill 8; Eddie, Bill 9; Eddie, Bill 10; Eddie, Bill 11. Eddie, Bill 12. Eddie, Bill 13. Eddie, Bill 14. Eddie, Bill 15. Eddie, Bill 16. Eddie, Bill 17. Eddie, Bill 18. Eddie, Bill 19. Eddie, Bill 20. Eddie, Bill 21. Eddie, Bill 22. Eddie, Bill 23. Eddie, Bill 24. Eddie, Bill 25. Eddie, Bill 26. Eddie, Bill 27. Eddie, Bill 28. Eddie, Bill 29. Eddie, Bill 30. Eddie, Bill 31. Eddie, Bill 32. Eddie, Bill 33. Eddie, Bill 34. Eddie, Bill 35. Eddie, Bill 36. Eddie, Bill 37. Eddie, Bill 38. Eddie, Bill 39. Eddie, Bill 40. Eddie, Bill 41. Eddie, Bill 42. Eddie, Bill 43. Eddie, Bill 44. Eddie, Bill 45. Eddie, Bill 46. Eddie, Bill 47. Eddie, Bill 48. Eddie, Bill 49. Eddie, Bill 50. Eddie, Bill 51. Eddie, Bill 52. Eddie, Bill 53. Eddie, Bill 54. Eddie, Bill 55. Eddie, Bill 56. Eddie, Bill 57. Eddie, Bill 58. Eddie, Bill 59. Eddie, Bill 60. Eddie, Bill 61. Eddie, Bill 62. Eddie, Bill 63. Eddie, Bill 64. Eddie, Bill 65. Eddie, Bill 66. Eddie, Bill 67. Eddie, Bill 68. Eddie, Bill 69. Eddie, Bill 70. Eddie, Bill 71. Eddie, Bill 72. Eddie, Bill 73. Eddie, Bill 74. Eddie, Bill 75. Eddie, Bill 76. Eddie, Bill 77. Eddie, Bill 78. Eddie, Bill 79. Eddie, Bill 80. Eddie, Bill 81. Eddie, Bill 82. Eddie, Bill 83. Eddie, Bill 84. Eddie, Bill 85. Eddie, Bill 86. Eddie, Bill 87. Eddie, Bill 88. Eddie, Bill 89. Eddie, Bill 90. Eddie, Bill 91. Eddie, Bill 92. Eddie, Bill 93. Eddie, Bill 94. Eddie, Bill 95. Eddie, Bill 96. Eddie, Bill 97. Eddie, Bill 98. Eddie, Bill 99. Eddie, Bill 100. Eddie, Bill 101. Eddie, Bill 102. Eddie, Bill 103. Eddie, Bill 104. Eddie, Bill 105. Eddie, Bill 106. Eddie, Bill 107. Eddie, Bill 108. Eddie, Bill 109. Eddie, Bill 110. Eddie, Bill 111. Eddie, Bill 112. Eddie, Bill 113. Eddie, Bill 114. Eddie, Bill 115. Eddie, Bill 116. Eddie, Bill 117. Eddie, Bill 118. Eddie, Bill 119. Eddie, Bill 120. Eddie, Bill 121. Eddie, Bill 122. Eddie, Bill 123. Eddie, Bill 124. Eddie, Bill 125. Eddie, Bill 126. Eddie, Bill 127. Eddie, Bill 128. Eddie, Bill 129. Eddie, Bill 130. Eddie, Bill 131. Eddie, Bill 132. Eddie, Bill 133. Eddie, Bill 134. Eddie, Bill 135. Eddie, Bill 136. Eddie, Bill 137. Eddie, Bill 138. Eddie, Bill 139. Eddie, Bill 140. Eddie, Bill 141. Eddie, Bill 142. Eddie, Bill 143. Eddie, Bill 144. Eddie, Bill 145. Eddie, Bill 146. Eddie, Bill 147. Eddie, Bill 148. Eddie, Bill 149. Eddie, Bill 150. Eddie, Bill 151. Eddie, Bill 152. Eddie, Bill 153. Eddie, Bill 154. Eddie, Bill 155. Eddie, Bill 156. Eddie, Bill 157. Eddie, Bill 158. Eddie, Bill 159. Eddie, Bill 160. Eddie, Bill 161. Eddie, Bill 162. Eddie, Bill 163. Eddie, Bill 164. Eddie, Bill 165. Eddie, Bill 166. Eddie, Bill 167. Eddie, Bill 168. Eddie, Bill 169. Eddie, Bill 170. Eddie, Bill 171. Eddie, Bill 172. Eddie, Bill 173. Eddie, Bill 174. Eddie, Bill 175. Eddie, Bill 176. Eddie, Bill 177. Eddie, Bill 178. Eddie, Bill 179. Eddie, Bill 180. Eddie, Bill 181. Eddie, Bill 182. Eddie, Bill 183. Eddie, Bill 184. Eddie, Bill 185. Eddie, Bill 186. Eddie, Bill 187. Eddie, Bill 188. Eddie, Bill 189. Eddie, Bill 190. Eddie, Bill 191. Eddie, Bill 192. Eddie, Bill 193. Eddie, Bill 194. Eddie, Bill 195. Eddie, Bill 196. Eddie, Bill 197. Eddie, Bill 198. Eddie, Bill 199. Eddie, Bill 200. Eddie, Bill 201. Eddie, Bill 202. Eddie, Bill 203. Eddie, Bill 204. Eddie, Bill 205. Eddie, Bill 206. Eddie, Bill 207. Eddie, Bill 208. Eddie, Bill 209. Eddie, Bill 210. Eddie, Bill 211. Eddie, Bill 212. Eddie, Bill 213. Eddie, Bill 214. Eddie, Bill 215. Eddie, Bill 216. Eddie, Bill 217. Eddie, Bill 218. Eddie, Bill 219. Eddie, Bill 220. Eddie, Bill 221. Eddie, Bill 222. Eddie, Bill 223. Eddie, Bill 224. Eddie, Bill 225. Eddie, Bill 226. Eddie, Bill 227. Eddie, Bill 228. Eddie, Bill 229. Eddie, Bill 230. Eddie, Bill 231. Eddie, Bill 232. Eddie, Bill 233. Eddie, Bill 234. Eddie, Bill 235. Eddie, Bill 236. Eddie, Bill 237. Eddie, Bill 238. Eddie, Bill 239. Eddie, Bill 240. Eddie, Bill 241. Eddie, Bill 242. Eddie, Bill 243. Eddie, Bill 244. Eddie, Bill 245. Eddie, Bill 246. Eddie, Bill 247. Eddie, Bill 248. Eddie, Bill 249. Eddie, Bill 250. Eddie, Bill 251. Eddie, Bill 252. Eddie, Bill 253. Eddie, Bill 254. Eddie, Bill 255. Eddie, Bill 256. Eddie, Bill 257. Eddie, Bill 258. Eddie, Bill 259

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